

TRUSTEES
OF THE
MUSEUM OF FINE ARTS.

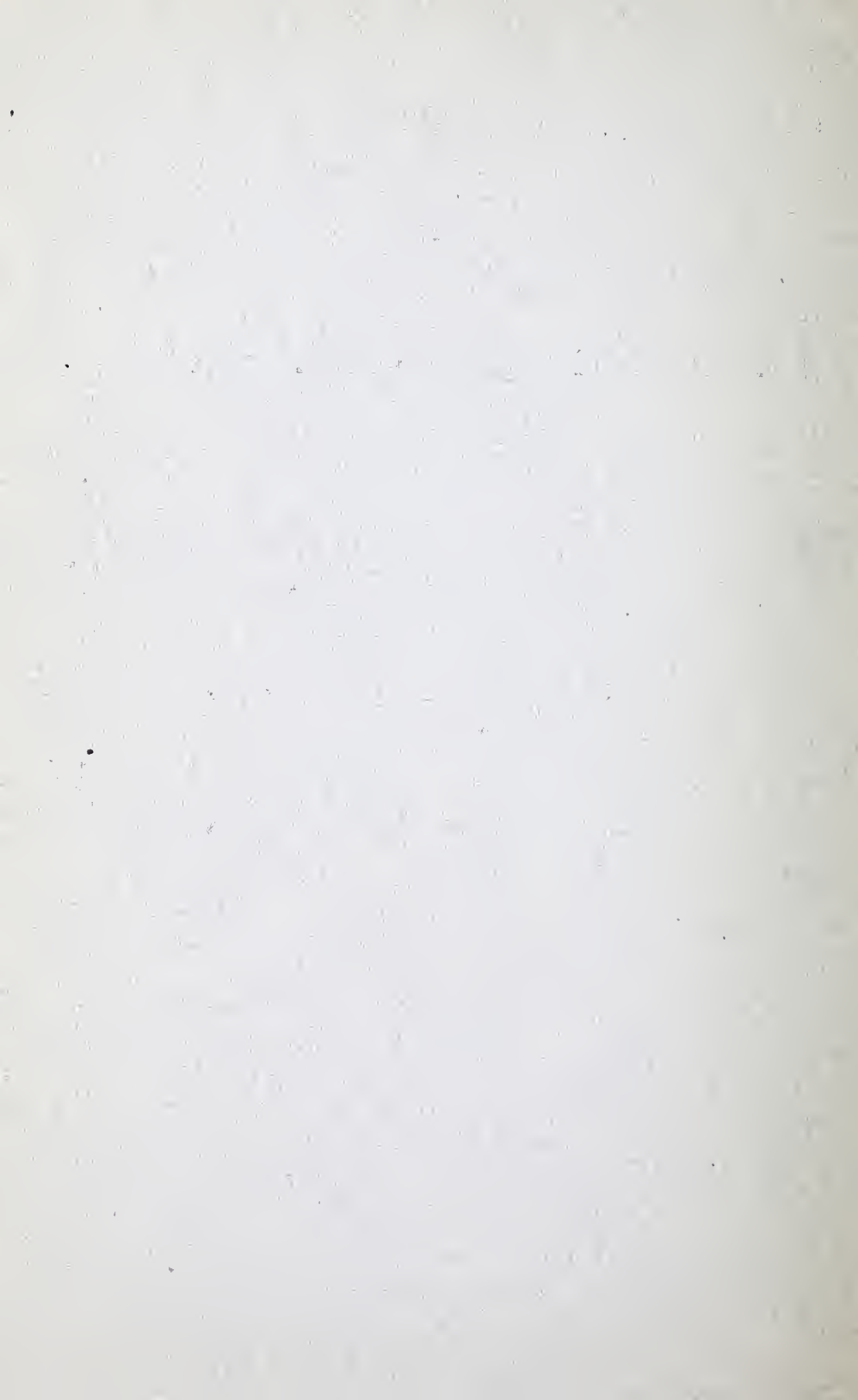
THIRD ANNUAL REPORT.

FOR THE YEAR ENDING DEC. 31, 1878.



BOSTON:
ALFRED MUDGE AND SON, PRINTERS,
34 SCHOOL STREET.
1879.






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REPORT OF THE EXECUTIVE COMMITTEE.

BOSTON, Jan. 16, 1879.

THE Executive Committee presents the following report for the past year:—

At the last annual meeting of the Trustees the following votes were adopted:—

Voted, That it is important for the usefulness and advancement of the Museum that the front should be completed as soon as possible, and that Messrs. Kidder, Gray, S. Eliot, E. N. Perkins, Mudge, Endicott, Greenough, Ware, C. C. Perkins, Appleton, Loring, and Brimmer be a committee to appeal for funds for the purpose, with authority to add to their number persons not members of the board.

Voted, That in the judgment of the Trustees no part of the present funds of the Museum can safely be diverted to this object, and that the addition shall not be undertaken until \$100,000 have been subscribed.

The committee subsequently added to its number Messrs. E. W. Hooper and Stanton Blake, who took an active part in its work. The answers to the appeal of the committee were most hearty and liberal. In a few months \$126,003 were subscribed, and the whole of this sum has been paid to the treasurer. So large a subscription in times like these is a striking proof that the public estimates highly the value of the Museum as it stands, and looks forward with generous confidence to a great increase of its usefulness in the future.

On the 2d of April, more than \$100,000 having then been subscribed, the Trustees authorized the Building Committee to make contracts for the completion of the front, upon the plans and under the supervision of Messrs. Sturgis & Brigham. The work was very soon begun, and the new part was roofed in in November, and will in a few months be ready for the collections; indeed, the rooms in the basement are already in use.

The number of visitors at the Museum has been as follows : —

Paid admissions	.	.	.	.	.	.	.	11,955
Free admissions	.	.	.	.	.	.	.	119,350
								<hr/>
Whole number of visitors	.	.	.	.	.	.	.	131,305
Average number on Saturdays .	.	.	.	.	.	.	.	1,116
“ “ Sundays	.	.	.	.	.	.	.	1,146
“ “ of paying visitors on other days .								48

The estimated average attendance of pupils in the several schools is at present 185. The pupils are not included in the number of visitors as above stated.

For the Committee,

MARTIN BRIMMER.

REPORT OF THE COMMITTEE ON THE MUSEUM.

JANUARY 18, 1879.

MR. PRESIDENT AND GENTLEMEN :

In presenting our Annual Report, we are happy to be able to state that the Museum has prospered during the past year, and that its present condition is in every respect satisfactory. The external completion of the new wing is a matter upon which we may well congratulate you ; and this not only on account of the increased accommodation which it promises, but also because it has so greatly improved the appearance of the building. Many who were slow to recognize its beauty when the façade was half finished, now frankly acknowledge it ; and certainly, as a structural and decorative manifestation of an intended use, it merits admiration. No intelligent person, seeing it for the first time, could possibly take it for anything but a Museum ; and such revelation of the end in the aspect is a cardinal virtue in any piece of man's work, whether it be a teacup or a cathedral, a salt-cellar or a museum.

There are, at its portals, three vacant pedestals, which sadly remind us of the uncertainty of life and the fragility of human hopes. They were to have been crowned with terra-cotta figures of Architecture, Sculpture, and Painting, modelled by Frank Dengler, a young sculptor of remarkable talent, the news of whose death, at Jacksonville, in Florida, on Sunday last, has just been announced. When Dengler went away from Boston, last spring, in a state of health which greatly alarmed his friends, he left moulds of the three figures in his studio. They have lately been cast in plaster, but are unfortunately in too incomplete a state to be used as was originally intended. The Museum Committee hope, however, that they may be allowed to purchase the casts for the Museum, together with such sketches, and casts of completed works, by Dengler, as they may be able to obtain. The very excellent portrait of him by his friend Stone, now on exhibition at the Boston Art Club, if

secured for the Museum, would also be greatly valued by those who remember him there during the short time that he took charge of the Modelling Class in the Drawing School.

In regard to the Drawing School, your committee is happy to be able to report most favorably. It continues to prosper under the direction of Mr. Otto Grundmann, whose valuable services cannot be too highly appreciated. Better accommodation has been obtained for the pupils by the transformation of the hall over the Loan Room into a well-lighted painting-room, where many of them work on five days in the week, and where on Saturday a very large class is taught by Mr. Crowninshield. With the pupils of the Drawing School and those of the Embroidery, the Wood Carving and Modelling, and the China Painting Schools, all of which are accommodated in the basement, the Museum presents an appearance of activity and life most pleasant to behold; nor can any one who frequents it fail to feel its practical usefulness as an educational institution.

A full list of donations to the Museum during the past year is given at the end of this report, but it may be well to mention the most important:—

A statuette in porcelain and another in bronze, together with some valuable Chinese bronzes. Bequest of Mr. J. W. Sever.

A silver dish found at Pompeii. Presented by Mr. H. P. Kidder.

Two large water-colors by Cassagne, and several portfolios of etchings and lithographs. From Mrs. Caroline Tappan.

A large seascape by Vanderveldt; the Banished Lord, by Sir Joshua Reynolds; Head of West, by Sir Thomas Lawrence; a copy of the Madonna and Child group from Raphael's Madonna di San Sisto, by Moritz Retzsch; portrait by a Venetian master. Bequest of Mr. Stephen H. Perkins.

A number of pieces of Bombay pottery. Presented by Mr. George W. Wales.

A collection of Peruvian textiles. Presented by Mr. E. W. Hooper.

Twenty-two casts and fifty-four squeezes taken from Egyptian monuments. Presented by Mr. James Davis.

Fifty-three volumes and pamphlets on art subjects. Presented by Mrs. Frances C. Lord.

The large number of visitors to the Museum during the past year, reported by the Executive Committee, shows the lively interest taken in it by the public. This, in our opinion, is due not only to the attractive nature of the objects exhibited, but also to the location of the Drawing School in the Museum. The healthy action and reaction of one upon the other is directly visible, and the visitor convinced of the wisdom of bringing them into close contact feels an interest in both which neither would rouse in him separately.

The Museum Committee are able to report that a number of casts have been ordered from London, Paris, Rome, and Athens, and that they will in all probability reach this city in time to be placed in the hall prepared for their reception, to be opened in the spring.

The MacCallum collection of lacés and embroideries, which was very liberally lent to us by the Trustees of the Metropolitan Museum of Art, remained for many weeks on exhibition, and attracted much attention.

Two other special exhibitions have been held at the Museum since our last annual meeting. One of these, a large and interesting exhibition of wood-cuts, was opened in the Gray Room last spring, and the other, a still more complete and valuable show of etchings, is now open in the same place. In both these exhibitions a prominent place was given to wood-cuts and etchings by American artists, with the view of showing their standing in each branch of art, and of obtaining for their works the praise and recognition which they deserve.

For the Committee,

CHARLES C. PERKINS,
Chairman.

ANNUAL ACCOUNT OF RECEIPTS AND EXPENDITURES.

Dr. MUSEUM OF FINE ARTS IN ACCOUNT WITH H. P. KIDDER, TREASURER. Cr.

Original Building	•	•	•	\$1,948 20	Balance in Globe National Bank, Jan., 1878	•	\$1,163 17
Extension	•	•	•	42,712 23	Subscription of 1878	•	126 003 00
Fixtures and Furniture	•	•	•	645 90	Donation [French Theatricals]	•	285 00
Works of Art	•	•	•	1,095 18	Gray Fund Income	•	1,408 10
Gray Fund	•	•	•	1,183 43	Sale of Catalogues	•	1,311 15
Expense:					Receipts from Admissions	•	3,011 75
I. Under Committee on Museum, —					Income from General Investments	•	3,922 82
Printing Catalogues	•	•	\$1,080 39		Income from Everett Fund	•	490 00
Transporting and Placing Works of Art	•	•	581 80		Rebates, { Heating Art School	•	\$100 00
Miscellaneous	•	•	373 88		Montpensier Guarantee	•	15 28
II. Under Executive Committee, —					Sale of 27,000 Chi., Bur. & Quiney 7 %	•	225 00
Repairs	•	•	961 54		Loan from H. P. Kidder	•	29,806 88
Fuel and Lighting	•	•	1,301 22			•	500 00
Pay of Attendants	•	•	3,743 00				
Printing and Advertising	•	•	122 04				
Miscellaneous	•	•	1,388 61				
III. Salary of Curator	•	•	2,400 00				
IV. Sundries at Treasurer's Office	•	•	289 13	11,841 61			
Interest	•	•	•	193 50			
Loans	•	•	•	15,500 00			
Investments	•	•	•	85,000 00			
Balance in Globe National Bank	•	•	•	8,122 10			
				<u>\$108,242 15</u>	E. & O. E.		
						H. P. KIDDER,	
						Treasurer.	

BOSTON, Jan. 1, 1879.

Dr. TRIAL BALANCE MUSEUM OF FINE ARTS, JAN. 1, 1879. *Cr.*

Building Account	\$259,693 68	Original Subscription	\$261,477 96
Building Account Extension	42,712 23	Subscriptions, 1878	126,003 00
Fixtures and Furniture	15,750 08	Donations and Legacies	9,641 85
Works of Art	13,516 24	Everett Fund	7,500 00
Investment Everett Fund	7,500 00	Income Everett Fund	980 00
General Investments	95,349 37	Income Gray Fund	315 05
Balance in Globe National Bank	8,122 10	Curator's Book Account	150 00
		Profit and Loss	36,573 84
	\$442,643 70		\$442,643 70

E. & O. E.

II. P. KIDDER,

Treasurer.

LIST OF SUBSCRIBERS

TO THE

EXTENSION OF THE MUSEUM OF FINE ARTS,

1878.

H. P. Kidder,	\$10,000	Mrs. Elisha V. Ashton,	\$1,000
J. M. Sears,	10,000	B. S. Rotch,	1,000
Q. A. Shaw,	7,500	J. S. Morgan,	1,000
Martin Brimmer,	7,500	George W. Wales,	1,000
W. O. Grover,	5,000	Alex. Cochrane,	1,000
Thos. G. Appleton,	5,000	Henry Woods,	1,000
Augustus Hemenway,	5,000	Arthur W. Blake,	500
John C. Phillips,	5,000	R. M. Cushing,	500
E. R. Mudge,	5,000	Mrs. G. H. Shaw,	500
Estate of Geo. O. Hovey,	5,000	W. Endicott, Jr.,	500
Russell Sturgis,	5,000	J. L. Bremer,	500
Miss Alice S. Hooper,	4,000	Alexander Agassiz,	500
A Bostonian (by C. P. Curtis),	4,000	Donald Kennedy,	500
Mrs. Geo. R. Russell,	1,000	F. R. Sears,	500
Mrs. Martin Brimmer,	1,000	T. E. Proctor,	500
Otis Norcross,	1,000	F. Gordon Dexter,	500
John L. Gardner,	1,000	Shepard Brooks,	500
S. D. Warren,	1,000	Stephen Salisbury,	500
T. Jefferson Coolidge,	1,000	Harvey D. Parker,	500
H. H. Hunnewell,	1,000	Jonathan French,	500
Chas. Deane and G. C. Lord,		P. C. Brooks, Jr.,	500
Trustees,	1,000	William F. Cary,	500
John C. Gray,	1,000	Robert C. Billings,	500
Fred. L. Ames,	1,000	George Gardner,	500
James L. Little,	1,000	Cyrus Wakefield,	500
Mrs. S. Hooper,	1,000	C. J. Morrill,	500
William Amory,	1,000	Bailey & Jenkins,	500
Miss Ann Wigglesworth,	1,000	John H. Sturgis,	500
Miss Mary Wigglesworth,	1 000	Mrs. J. B. H. James,	500
P. C. Brooks,	1,000	Charles Faulkner,	500
Miss Jane Welles,	1,000	Stanton Blake,	500
R. M. Mason,	1,000	James Longley,	500
E. Pierson Beebe,	1,000	Charles E. Ware,	500
Mrs. N. Thayer,	1,000	Mrs. J. M. Beebe,	500

Samuel R. Payson,	\$500	Isaac Thatcher,	\$100
B. Schlesinger,	500	R. C. Waterston,	100
George Higginson,	500	Mrs Samuel May,	100
R. W. Hooper,	300	George B. Cary,	100
E. W. Hooper,	300	Fred. B. Taylor,	100
Mrs. Charles J. Paine,	300	Mrs. Henry Edwards,	100
David P. Kimball,	250	Charles P. Curtis,	100
Mrs. Gardner Brewer,	250	George Ropes,	100
Miss C. A. Brewer,	250	Greely S. Curtis,	100
Geo. Baty Blake,	250	Cash (by Mr. Brimmer),	100
R. C. Greenleaf,	250	Henry Whitman,	100
Jacob C. Rogers,	250	Calvin Ellis,	100
George Peabody,	200	Mrs. George Tieknor,	100
M. Bartlett,	200	Mrs Henry Adams,	100
J. Huntington Woleott,	200	Curtis Guild,	100
C. H. Joy,	200	Miss Abby W. May,	50
Charles L. Young,	200	Mrs. Theo. Chase,	50
Mrs. Isaac Sweetser,	200	Edward Wheelwright,	50
Henry S. Shaw,	200	D. O. Clark,	50
Samuel Eliot,	200	James Lawrence,	50
C. H. Minot,	200	S. J. K.,	2
F. E. Parker,	200	E. W. Lawton,	1
Friend (by Stanton Blake),	150		
Miss M. A. Wales,	100		
George H. Norman,	100		
			<hr/>
			\$126,003

DONATIONS AND BEQUESTS IN 1878.

MRS. EDWARD CUNNINGHAM.

A square of Chinese embroidery.

JAMES DAVIS.

Twenty-two casts and fifty-four squeezes taken from monuments in Egypt.

P. DERKSEN.

Two cups and saucers; old Chinese.

ESSEX INSTITUTE. Salem, through T. F. Hunt, Esq.

One hundred and fourteen specimens of colored Chinese papers.

GEO. W. FENETY, Chelsea.

Three pieces pottery, decorated by the giver.

MRS. J. L. GARDNER.

Scarf, pina cloth, from Manila.

DR. SAMUEL A. GREEN.

Cast of an Indian pot, found at Canterbury, N. H.

E. W. HOOPER.

A collection of old Peruvian textiles, forty-seven pieces; a bottle of Peruvian pottery, and two photographs of a marine, in chalk, by Washington Allston.

MISS A. S. HOOPER.

One hundred and thirty-two sheets of Japanese designs.

H. P. KIDDER.

Silver dish from Pompeii.

C. G. LORING.

Jar from the catacombs at Malta; two specimens of pressed brick, date 1611, English. (?)

R. E. MOORE, New York.

Book of wall-paper patterns, Japanese.

J. W. PAIGE.

Terra-cotta disk, with a head, of Hercules (?), Roman theatre ticket, and a head, iron repoussé, cut (1818?) from the screen of the Chapel of Ferdinand and Isabella, Grenada.

BEQUEST OF STEPHEN H. PERKINS.

Five oil paintings: Sea-Piece, by Vanderveldt; sketch of the "Banished Lord," by Sir Joshua Reynolds; a copy of the Madonna and Child, from Raphael's "Madonna di San Sisto," by Moritz Retzsch; Head of Benjamin West, by Sir Thomas Lawrence; a Portrait by Tintoretto (?), from the Guadagni collection, at Florence; a water-color painting of the Mosaic Chapel in San Vitale, at Ravenna, by Mr. Binney; and a Granite Head, St. Stephen, by Dr. Rimmer.

MISS A. C. PUTNAM.

Cast of a seated figure; Egyptian.

JAMES ROBERTSON AND SONS, Chelsea, Mass.

Six pieces Chelsea pottery.

SIG. SCOGNAMIGLIO, Naples.

A puzzle pitcher; Italian pottery.

Bequest of MRS. J. W. SEVER.

Statuette, in white porcelain, Chinese; bronze incense-burner; bronze statuette of a river god; pair bronze candlesticks; miniature, by Malbone; and an oil painting, artist unknown.

MRS. CAROLINE TAPPAN.

Two water-color sketches of Fontainebleau, by A. Cassagne; "L'Art Élémentaire, Paysage," a portfolio of fifty lithographs, by the same artist — artist's proofs; portfolio, twelve lithographs, after Corot, by Emil Vernier; portfolio, nine lithographs, by E. Vernier, after Daubigny, Duprè, etc.; and one etching, by Francis Seymour Haden.

MRS. MARIA R. TOWNE.

Moorish scarf.

MISS A. N. TOWNE.

Four pieces Kabyle painted pottery; ewer, earthenware.

GEO. W. WALES.

Fourteen vases, jars, and pots of Bombay pottery. Reproduction of ancient Scinde work.

MRS. EDWIN WHITE.

Oil painting, by the late Edwin White: "Interior of Bargello," Florence.

DONATIONS TO THE LIBRARY IN 1878.

BUREAU OF EDUCATION.

Circulars, Nos. 1, 2, 1877; Report Commissioner Education for 1876.

SOUTH KENSINGTON MUSEUM, through Mr. Edward Atkinson.

Fifty-three volumes and pamphlets, catalogues, directories, guides, etc.

BOSTON PUBLIC LIBRARY.

Bulletins, Nos. 43, 44, 45, and 46, and the Twenty-sixth Annual Report.

MRS. FRANCES C. LORD.

German works on art: fifty-three volumes and pamphlets.

MRS. W. A. TAPPAN.

"Traité d'Aquarelle," by Armand Cassagne; "Corot, Souvenirs Intimes," by Henri Dumesnil.

PEABODY MUSEUM, Am. Arch. and Eth., Cambridge, Mass.

Eleventh Annual Report.

CONTRIBUTIONS TO THE LOAN EXHIBITION

FOR THE YEAR 1878.

[This list does not include a large number of articles on exhibition, reported in previous years.]

SAMUEL K. BAYLEY, East Milton, Mass.
Japanese mask and bâton.

MRS. GARDNER BREWER.

Chinese bronze vase; engraved glass eup; four pieces lacquer.

FRANCIS BROOKS, West Medford, Mass.

Paintings by Guercino, Sassoferrato, Canaletti, Salvator Rosa, Rembrandt, Teniers, Greuze, Velasquez, W. M. Hunt; Stuart; two water-colors, by Müller; crayon, by Copley, and a drawing in charcoal, by J. F. Millet; eleven pieces porcelain; three pieces carved horn, from the Black Forest; ostrich egg, mounted in silver; two English medals.

JOSEPH BURNETT.

Oil paintings, by J. F. Millet, Zamaeais, E. Lobrichon, E. Frère, Bouguereau, Vedder, and W. Bradford; water-colors by Sir David Cox and J. Achard.

MRS. ANSON BURLINGAME, Cambridge, Mass.

Two pieces Cloisonné enamel.

MISS SABRA CARTER.

One piece earthenware, by Turner.

EDWARD H. CLEMENT.

Oil painting, by David Neal.

J. FOXCROFT COLE.

Oil painting, by J. Foxcroft Cole.

ALEXANDER COCHRANE.

Oil paintings, by Millet, Couture, and Diaz.

MRS. EDWARD CUNNINGHAM, Milton, Mass.

The wedding dress of a mandarin's daughter, in four pieces; also shoes and head-dress; Chinese.

MRS. FRANCIS CUTTING.

Oil painting, by David Neal.

HENRY DAVENPORT.

Four portraits.

MRS. DORSEY.

Bracelet of carved peach stones; Chinese.

G. V. FOX.

Three vases, brass; bronze statnette; one piece Russian silver; one piece smoky quartz, Chinese; three oil paintings; two Russian diplomas.

A. B. FRENCH.

Thirty-two pieces porcelain and earthenware; five of glass.

MRS. G. H. GAY.

Six pieces enamel on metal.

MRS. FRANKLIN GIBBS.

One piece old Flemish pillow-lace.

MRS. GILCHRIST.

Piece Japanese embroidery.

WM. W. GREENOUGH.

Portrait by Sir Peter Lely.

EDWARD H. GREENLEAF.

Enamelled snuff-box.

MRS. R. W. GREENLEAF, JR.

Five pieces of lace.

MRS. J. H. HARDCASTLE.

Oil painting, by Rubens.

E. W. HOOPER.

Old carriage watch, silver, and wrought-iron key.

MISS MARION HOVEY.

Miniature of Mme. Récamier, by Isabey.

MISS HOWES.

Oil painting, by W. M. Hunt; one piece of lace.

MR. JACKSON, Middletown, Conn., through Mrs. Cleveland.

Oil painting, by Fra Bartolomeo.

HENRY P. KIDDER.

Oil painting, by Theodore Rousseau.

MRS. MARY S. LAMSON.

Oil painting, by Bricher.

MISS SERAFINA LORING.

Four Hispano-Moorish plates; twenty-three pieces Malaga pottery.

EDWARD J. LOWELL.

Ivory throne from Delhi; twenty-two pieces Benares brass-work; copper box, tinned, and silver serais, plated with gold, from Cashmere.

MISS GEORGINA LOWELL.

Pitcher, silver, plated with gold, from Cashmere; salver and cup of copper, tinned, from Cashmere; cup of tin, enamelled; one piece brass and four of silver work from India.

THE METROPOLITAN MUSEUM OF ART, New York.

Two hundred and sixty-three specimens of lace and embroidery, — the "MacCallum Collection."

MISS A. M. McCLEAN.

Oil paintings, attributed to Greuze.

J. W. PAIGE.

Six pieces of porcelain; four old German beer-mugs; Chinese cups, soapstone; three pieces wrought iron; silver carriage watch; two pieces Japanese embroidery, and eight pieces carved wood.

E. FRANCIS PARKER, Jamaica Plain, Mass.

Chinese "Longevity" vase, of gold; pearl shell, with figures of gods underlaid.

MISS E. PERKINS.

Water-color copy, from Fra Angelico's "Transfiguration."

JOHN C. PHILLIPS.

Oil paintings, by Ziem and Daubigny.

HENRY SAYLES.

Oil paintings, by Millet, Corot, Jaques, Fromentin, Daubigny, and Lafarge.

B. SCHLEINGER.

Oil paintings, by Monticelli and Daubigny.

MISS SARAH E. SMITH, Salem, Mass.

Miniature, by Judlin, 1798.

JOHN H. STURGIS.

Oil paintings, by Gay and DePraterre; twenty-three water-colors, and eighteen drawings, by Benj. West; one engraving.

RICHARD SULLIVAN.

Four miniatures; gold snuff-box, with miniature of Washington.

MRS. S. C. THWING, Jamaica Plain, Mass.

Two oil paintings.

MISS ELLEN M. WARD.

Oil paintings by Panini; copies of Claude Lorraine and Salvator Rosa, by G. L. Brown; two portraits, artist unknown.

H. P. WARDEN Kingston, Mass.

Two models Chinese junks.

MRS. JOHN WARE.

Portrait by Copley.

MISS WESTON, Danvers, Mass.

One piece German pottery.

F. C. WHITEHOUSE.

Head in fresco, — school of Giotto.

MRS. E. YZAGA DEL VALLE.

Portrait, by Gilbert Stuart.

LIST OF TRUSTEES, 1879.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,	OTIS NORCROSS,
CHARLES C. PERKINS,	JOHN T. BRADLEE,
CHARLES W. ELIOT,	BENJAMIN S. ROTCH,
WILLIAM ENDICOTT, JR.,	E. R. MUDGE,
SAMUEL ELIOT,	CHARLES G. LORING,
FRANCIS E. PARKER,	WILLIAM R. WARE,
HENRY P. KIDDER,	CHARLES ELIOT NORTON,
WILLIAM B. ROGERS,	EDWARD W. HOOPER.

APPOINTED BY HARVARD COLLEGE.

WILLIAM GRAY,	HENRY J. BIGELOW,
THOMAS G. APPLETON.	

APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,	J. ELLIOT CABOT,
GEORGE W. WALES.	

APPOINTED BY THE MASS. INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,	M. DENMAN ROSS,
HENRY B. ROGERS.	

EX OFFICIO.

F. O. PRINCE, <i>Mayor of Boston.</i>
WILLIAM W. GREENOUGH, <i>Pres. Trust es Public Library.</i>
SAMUEL ELIOT, <i>Superintendent Public Schools.</i>
JOHN W. DICKINSON, <i>Secretary Board of Education.</i>
JOHN AMORY LOWELL, <i>Trustee of the Lowell Institute.</i>

OFFICERS AND COMMITTEES FOR 1879.

MARTIN BRIMMER	<i>President.</i>
HENRY P. KIDDER	<i>Treasurer.</i>
CHARLES C. PERKINS	<i>Honorary Director.</i>
CHARLES G. LORING	<i>Curator.</i>
EDWARD H. GREENLEAF	<i>Secretary.</i>

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,	WILLIAM W. GREENOUGH,
OTIS NORCROSS,	J. ELLIOT CABOT,
CHARLES G. LORING.	

COMMITTEE ON THE MUSEUM.

CHARLES C. PERKINS,	GEORGE W. WALES,
J. ELLIOT CABOT,	WILLIAM R. WARE,
HENRY J. BIGELOW,	MARTIN BRIMMER,
CHARLES G. LORING.	

FINANCE COMMITTEE.

WILLIAM GRAY,	JOHN A. LOWELL,
E. R. MUDGE.	

COMMITTEE ON LIBRARY.

HENRY B. ROGERS,	WILLIAM R. WARE,
EDWARD W. HOOPER.	

BUILDING COMMITTEE.

MARTIN BRIMMER,	J. ELLIOT CABOT,
OTIS NORCROSS,	CHARLES C. PERKINS,
WILLIAM W. GREENOUGH,	CHARLES G. LORING.

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OF THE
MUSEUM OF FINE ARTS.

FOURTH ANNUAL REPORT.

FOR THE YEAR ENDING DEC. 31, 1879.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1880.

RHODE ISLAND
SCHOOL OF
—DESIGN—

TRUSTEES
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FOURTH ANNUAL REPORT.

FOR THE YEAR ENDING DEC. 31, 1879.



BOSTON:
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34 SCHOOL STREET.
1880.



REPORT OF THE EXECUTIVE COMMITTEE.

BOSTON, Jan. 15, 1880.

THE Executive Committee presents the following report for the year 1879:—

The east wing of the front was finished in the course of the spring, at a cost of \$57,313.08; and the whole cost of the additions and alterations undertaken after the subscription of 1878 was \$60,814.12. The rearrangement of the collections rendered necessary by these additions required the closing of the Museum during the month of June. It was reopened on the 1st of July; and then, for the first time, there was space enough for the proper exhibition of the collections, and for the convenient circulation of the large numbers of persons who visit the Museum on the free days.

The ventilation of the new wing is entirely satisfactory; that of the west wing has been improved, but is still imperfect. It is expected that some changes, now in progress, will produce the desired results.

The opening of the new rooms was immediately followed by a large increase in the number of visitors, and during the last seven weeks of the year the attendance was nearly doubled by the unusual attraction of the Hunt Exhibition. The receipts for admission and for catalogues have been considerably larger than in 1878; but our expenses are also made larger by the cost of taking care of the new rooms and of heating them. The receipts are sufficient to pay only about one third of the current expenses of the Museum.

By direction of the Trustees, three hundred and ninety-six life tickets have been issued to persons who have contributed sums of not less than \$100 to our funds, or have given valuable works of art to the Museum.

A small triangular piece of land in front of the Museum, bounded

by Dartmouth Street, Huntington Avenue, and a passage-way running from one to the other of these two thoroughfares, has been purchased for the sum of \$2,630.05, with the purpose of keeping it open. It is to be hoped that the city will find it for the public interest to secure the unoccupied land in front of the Museum between St. James Avenue and Boylston Street, and to lay it out as a public square.

The receipts at the Museum have been as follows:—

For single admissions	\$4,909 50
“ season tickets	68 00
	<hr/>
	\$4,977 50
From sales of catalogues	\$2,657 15
Less cost of catalogues	2,359 43
	<hr/>
	297 72
	<hr/>
Net receipts	<u>\$5,275 22</u>

The number of visitors at the Museum has been as follows:—

Paid admissions	19,638
Free admissions	137,553
	<hr/>
Whole number of visitors	157,191
Average number on Saturdays	1,161
“ “ “ Sundays	1,509
“ “ of paying visitors on other days	81

The School of Art Needlework has been removed from the Museum. The pupils of the School of Drawing and Painting, and those of the other Schools of Art in the building, have had free access to the collections, but are not included in the foregoing enumeration.

For the Committee,

MARTIN BRIMMER,

Chairman.

REPORT OF THE COMMITTEE ON THE MUSEUM.

MR. PRESIDENT AND GENTLEMEN :

An increased number of visitors, the extensive additions made to our collections both by gift and by purchase, and the interesting character of the two special exhibitions held at the Museum during the past year, warrant us in saying that during that time it has both widened and extended its many beneficent influences.

If its attractions to the community at large are to be judged by the fact that nearly 160,000 persons have visited it during the past twelvemonth, and that on one Sunday, during the exhibition of Mr. Hunt's pictures, there were no less than 4,400 in attendance, then one may estimate them as very great, and feel satisfied with the position which the institution occupies in the public mind, thanks to the constantly renewed efforts of all who are concerned in its management to make it more and more worthy of patronage.

Among the late additions of special importance made to the Museum are the numerous casts of antique statues and bas-reliefs, obtained from London, Paris, Berlin, Rome, and Athens. Selected with especial reference to the filling up of chronological gaps in the series of casts, their arrival necessitated a rearrangement of the whole collection. The result is so satisfactory that we have no reason to regret the very considerable trouble taken to attain it. We have now by far the best collection of casts in the United States, and one of the best in the world. Among them are such masterpieces as the splendid Hermes with the Infant Dionysus, by Praxiteles, lately discovered at Olympia; the noble Amazon bas-relief from the Villa Albani; several fine sarcophagi from the Vatican; one of the great bas-reliefs from the Arch of Titus; and a number of stèles and fragments, some of which are not to be found in the great collections of casts at Berlin or Paris.

At the same time the large collection of casts belonging to the Institute of Technology was, by vote of the corporation of the Institute, deposited in the Museum, and arranged in the large room at the east end of the building, which has been set apart for architectural subjects.

The collection contains over six hundred pieces, illustrating almost every important period of art, with specimens both of carving and of architectural sculpture. Among them are many casts from the Saracenic work in the Alhambra, a portion of a collection sent by the King of Spain to the Centennial Exhibition in 1876. Together with other casts from the same collection, previously in possession of the Museum, they nearly cover the west side of the room, the remaining space being occupied by a number of casts of Moorish work in Africa, presented to the Museum by Miss Brewer. The adjoining room has been filled with casts from Italian marbles of the time of the Renaissance. The next room to this, which completes the circuit, now contains the Greek collection of vases, the Cyprian glass and pottery, and the charming figurines from Tanagra. All these objects were removed from the first Greek Room, which now contains nothing but casts from archaic marbles. Making the circuit of the rooms on the first floor of the Museum, a peripatetic lecturer might now discourse upon the history of sculpture in Egypt, Assyria, Greece, and Rome, with examples before him of almost every phase of its rise and decline.

Very advantageous changes have been made by the Curator in the arrangement of objects on the second floor of the building. The former picture gallery is now given up mainly to textile fabrics, and presents an excellent appearance. The walls are covered with tapestries, and these are separated from each other by those carved and gilt panels from the Hotel de Montmorenci which have lately become the property in part of the Museum and in part of the Boston Athenæum. On this acquisition we may well congratulate ourselves, for it may be safely said that an opportunity of purchasing objects of like character and excellence will not probably soon reoccur.

The Loan Room and the Lawrence Room remain very much as they were, but that formerly occupied by the Gray collection of

engravings is now filled with good examples of carved woodwork. The engravings have been transferred to two rooms in the new wing, specially prepared for their reception, and calculated to display them to the best advantage. In our judgment it would be difficult to carry out the purposes of the gift more fully than they have here been accomplished. Many hundreds of prints are permanently exposed under glass, with written lists and explanations prepared by the Curator of the Gray engravings, which add greatly to the interest and popular value of the collection.

It remains for us to speak briefly of the two exhibitions held at the Museum since the last annual meeting. That of Contemporary Art, which was held at the Museum in conjunction with the Boston Art Club, opened on the 22d of April and closed on the 24th of May. It consisted of more than eight hundred pictures, aquarelles, drawings, marbles, bronzes, and casts sent by contributors from all parts of the country. It was largely attended, but, from whatsoever cause, failed to attract the general attention which its unusual merits deserved.

This, however, has not been the case with the Hunt Exhibition, which opened on the 11th of November and was to have closed on the 13th of December. The remarkable merit of the works exhibited, and the very deep regret felt throughout the community for the melancholy death of the distinguished artist, combined to attract crowds of visitors throughout the time fixed for keeping the exhibition open; and shortly before the day approached for closing it, a petition signed by many influential persons was presented to the Museum Committee, praying for its further continuance. Under these circumstances, it was thought best to prolong the exhibition, which, with certain unavoidable changes, will be kept open till the end of January. In this connection, we are happy to state that the receipts during the first five weeks of the Hunt Exhibition have exceeded those of corresponding weeks in the last year by \$1,100.

The combined good-will and hearty co-operation of the Trustees of the Athenæum, in all that tends to increase the value of the collections at the Museum, has been proved during the past year, by their share in the purchase of the Montmorenci panels, as well as

by the loan of a very valuable picture attributed to Holbein, and of one hundred and forty-four etchings by Jacque, Whistler, and other etchers.

Gifts of American etchings and wood-cuts to the Museum, by the artists who made them, also deserve grateful acknowledgment. Nor should we forget to signalize in the list of donations, elsewhere reported in detail, such important objects as the twenty-three Tanagra figurines given by Mr. Appleton; the precious antique vase of Oriental alabaster presented by Mr. George B. Emerson; the sixty casts of Moorish architectural decoration, and the one hundred and twenty-six casts of objects in metal, ivory, etc., from the Bavarian National Museum at Munich, sent by Mrs. and Miss Brewer; and lastly, the marble bust of Beethoven, with its richly decorated bracket, presented by Mrs. W. A. Tappan.

Encouraged by such abundant proofs of interest in the enlargement and prosperity of the Museum, those who have it in charge may trust in its future; but lest those who are able and willing to aid in its growth may withhold their assistance, from a mistaken idea that the funds at the disposal of the Trustees, applicable to purchases, correspond to their reasonable desires, it seems proper to state that they are limited to the small sum of \$500 a year, derived from the Everett Statue Fund.

Considering the short time which has elapsed since the doors of the Museum were first opened to the public, and the result attained, it seems not unreasonable to hope that some of those who took part in its modest beginnings, may live to see the building completed according to the original plan, and well filled in every part with objects of value and interest.

For the Committee,

CHARLES C. PERKINS,

Chairman.

JANUARY 15, 1880.

REPORT OF THE COMMITTEE ON THE LIBRARY.

MUSEUM OF FINE ARTS, January, 1880.

The Committee on the Library have held several meetings, and have made ready to occupy the Library Room as soon as it can conveniently be put into their hands. This will now be done within a few days. They have arranged to furnish the room with a large library table and with suitable chairs, and to move into it the bookcase now in the Curator's room, furnishing him instead with a small bookcase for such books as he has in daily use. A proper list of the books owned by the Museum is in course of preparation, and also a list of such books of reference and other works as are needed by the Curator and other officers of the Museum to assist them in the conduct of its affairs. When these lists are completed they will be laid before the Trustees.

The appointment of a Librarian, and the framing of rules for the conduct of the Library, are duties which the Committee have deferred until experience of the new room shall show what rules are needed, and how much occasion there will be for service of administration. Meanwhile the keys of the bookcases will remain in the hands of the Curator. But the Library room will remain open, and the several schools established at the Museum have been invited to keep their own books there, in their own bookcases, and under such regulations as they may frame, and as may be approved by this Committee.

The money already voted by the Trustees will suffice to furnish the room, and to defray all the expenses the Committee now contemplate. They do not at present, accordingly, ask for any additional appropriation.

For the Committee,

HENRY B. ROGERS,

Chairman.

Boston, Jan. 15, 1880.

ANNUAL ACCOUNT OF RECEIPTS AND EXPENDITURES, 1879.

<i>Dr.</i>	MUSEUM OF FINE ARTS IN ACCOUNT WITH H. P. KIDDER, TREASURER.		<i>Cr.</i>
Original Building	\$388 81	Balance in Globe National Bank, 1879	\$8,122 10
Extension	18,149 39	Gray Fund Income	1,050 00
Fixtures and Furniture	4,599 17	Sales of Catalogues	2,657 15
Works of Art:		Receipts from admissions	4,977 50
I. General Funds	\$6,289 17	Income General Investments	4,030 83
II. From Everett Fund Income	445 00	Income Everett Fund	490 00
Gray Fund Income	6,734 17	Heating and lighting the various Schools	140 46
Expense Account:	1,205 80	Kidder, Peabody & Co., Account Loans	35,000 00
I. Under Committee on Museum, —			
Printing Catalogues	\$2,237 23		
Transporting and Placing	2,362 24		
Works of Art	454 02		
II. Under Executive Committee, —			
Repairs	305 83		
Fuel and Lighting	918 71		
Pay of Attendants	5,082 65		
Printing and Advertising	148 66		
Miscellaneous	1,765 08		
III. Salary of Curator	3,000 00		
IV. Insurance	20 00		
V. Clerical Services	150 00		
Curator's Book Account	16,444 42		
Triangle on Huntington Avenue	150 00		
Balance in Globe National Bank	2,630 05		
	6,166 23		
	<u>\$56,468 04</u>		<u>\$56,468 04</u>
Audited and found correct.			
E. W. HOOPER, } Auditing		Boston, Jan. 15, 1880.	
WM. ENDICOTT, JR., } Committee.		E. & O. E.	
Boston, Feb. 10, 1880.		H. P. KIDDER, Treas.	

Dr.

TRIAL BALANCE MUSEUM OF FINE ARTS, JAN. 15, 1880.

Cr.

Building Account	\$260,082 49	Original Subscription	\$261,477 96
Building Account Extension	60,861 62	Subscriptions of 1878	126,003 00
Fixtures and Furniture	20,349 25	Donations and Legacies	9,641 85
Works of Art	20,250 41	Everett Fund	7,500 00
Investment Everett Fund	7,500 00	Income Everett Fund	1,025 00
General Investments :		Income Gray Fund	159 25
16,000 C. B. & Q. 7's charged as	\$10,349 37	Profit and Loss	32,382 36
Mortgage Estate J. P. Squires,			
North Street	30,000 00		
Loans to Kidder, Peabody &			
Co.	20,000 00		
Triangle Land on Huntington Avenue	60,349 37		
Balance in Globe National Bank	2,630 05		
	6,166 23		
	<u>\$438,189 42</u>		
			<u>\$438,189 42</u>

Boston, Jan. 15, 1880.
E. & O. E.

H. P. KIDDER, *Treas.*

We, the undersigned, having examined the foregoing trial balance, and compared the same with the audited trial balance of Jan. 1, 1879, find the foregoing to be correct. We have seen all the evidences of property called for hereby, and all property disposed of during the year has been satisfactorily accounted for to us. We have also examined the current account of the treasurer for the year 1879, and have seen that all the receipts stated therein have been properly credited, and that all the payments have been duly charged and properly vouched.

E. W. HOOPER, } *Auditing*
WM. ENDICOTT, JR., } *Committee.*

Boston, Feb. 10, 1880.

DONATIONS IN 1879.

AMERICAN ART REVIEW, through S. R. Koehler, editor.

Five etchings, proofs; three wood engravings, proofs.

A. V. S. ANTHONY.

Wood engraving, proof, by A. V. S. Anthony, and one by W. H. Morse.

THOS. G. APPLETON.

Twenty-three statuettes in terra-cotta, from Tanagra, Greece; two specimens bronze glass.

W. S. BAKER, Philadelphia.

Three engravings, proofs, head of Washington by H. Wright Smith, after Stuart.

E. D. BOIT, JR.

Oil painting and drawing in India ink by F. L. Français.

MRS. AND MISS BREWER.

Sixty casts from Moorish architecture in Algeria; one hundred and twenty-six casts of metal work, ivories, and wood carving from the Museums at Munich, Nuremberg, etc. A series of photographs, ninety-four in number, chiefly metal work from the Bavarian National Museum, in Munich; twenty-two photographs of rare engravings and drawings of the old masters; thirty-six photographs from the Exposition of art in Munich, 1876; fourteen photographs metal work in the National Museum in Augsburg; the alphabet by Meister E. S., 1466; eight photographs, chiefly metal work in the Museum of Nuremberg; eighteen photographs of objects in the Museum of Industrial Art in Milan. In all, two hundred and fifteen sheets.

T. COLE, Bath, New Utrecht, L. I.

Three proof wood-cuts by himself.

CORCORAN MUSEUM OF ART, Washington, D. C.

Thirty-eight photographs of objects in that museum.

BENJ. R. CURTIS.

Armor of a Japanese color-bearer.

F. X. DENGLE, Covington, Ky.

Nine plaster casts, the works of the late Frank Dengler.

GEORGE B. EMERSON.

Vase of Oriental alabaster, from a Roman tomb.

GEO. W. FENETY, Chelsea, Mass.

Two pieces of pottery.

MRS. E. W. HORTON.

Piece gold-lace, French.

MRS. S. L. HOWE, Salem, Mass.

Ten paintings on rice paper, Chinese.

MRS. J. W. JAMES.

Suit of armor, reproduction of that worn by Henri II. of France.

F. S. KING, Greenville, N. J.

Proof wood-cut.

G. KRUELL, Jersey City, N. J.

Wood engraving, proof.

CHAS. G. LORING.

Three proofs, etchings by R. Swain Gifford and J. D. Smillic; pot, modern, Pueblo manufacture; eighteen specimens Japanese paper.

W. J. LINTON, New Haven, Conn.

Twenty wood engravings, proofs.

MISS SUSAN I. MINOT.

Two portraits by Trumbull.

OLIVER W. PEABODY.

Two Japanese screens of the seventeenth century.

M. D. ROSS.

Cast of the Faun in the Tribune at Florence.

PROF. E. G. SALISBURY, New Haven, Conn.

Block of red porphyritic granite from Lyme, Conn.

S. A. SCHOFF, Newtonville, Mass.

Line engraving, proof; portrait of R. W. Emerson, after Rowse.

SCHOOL OF ART NEEDLEWORK.

Piece of embroidery designed by John H. Sturgis.

JAMES D. SMILLIE, New York.

Proof etching.

MISS HANNAH STEVENSON.

Cup and saucer, Sévres.

JOHN H. STURGIS.

Block of limestone with a figure of Horus, from Thebes.

MRS. W. A. TAPPAN.

Bust of Beethoven, in marble, with decorative bracket by W. Matthiæ.

GEORGE W. WALES.

Two pieces modern majolica; Persian bowl, brass inlaid with silver.

MRS. WM. G. WELD.

Piece of embroidery.

ANDREW C. WHEELWRIGHT.

Vase, modelled by Frank Dengler.

DONATIONS TO THE LIBRARY 1879.

MRS. SARAH BRADFORD.

Seven vols. Italian works on Art.

DR. JAMES R. CHADWICK.

Cabinet des Singularitez d'Architecture, etc. Paris: 1699. Three vols.

MISS M. F. CURTIS.

Five copies "Tanagra Figurines."

CHAS. H. HART, Philadelphia.

"Turner, the Dream Painter" A review.

LIBRARIAN HARVARD COLLEGE.

List of the principal books relating to the life and works of Michelangelo, with notes by Chas. Eliot Norton.

HARVARD ART CLUB.

J. T. Clarke, "The Hypæthral Question."

E. W. HOOPER.

"Outlines and Sketches," by W. Allston.

CHAS. G. LORING.

De L'Orfèvrerie, "Notice des Emaux," museum of the Louvre.

NUMISMATIC AND ANTIQUARIAN SOCIETY OF PHILADELPHIA.

Proceedings of the Society; bronze medal of its President.

J. C. NICOLL, New York.

Catalogue Twelfth Annual Exhibition of the Am. Water-Color Society.

A. T. PERKINS.

Life (with list of works and supplement) of John Singleton Copley.

CHAS. C. PERKINS.

Catalogue Mayer Coll., Egyptian antiquities in Liverpool Museum.

BOSTON PUBLIC LIBRARY.

Bulletins, No. 47, 48, 49, 50, 51.

CONTRIBUTIONS TO THE LOAN EXHIBITION.

FOR THE YEAR 1879.

[This list does not include a large number on exhibition, reported in previous years.]

MRS. JEREMIAH ABBOTT.

Three paintings by Hunt.

DR. B. F. D. ADAMS, Waltham, Mass.

Painting by Hunt

HENRY ADAMS.

Water-color drawings by Blake, Bonington, Cotman, Cousens, Cox, Creswick, Fortuny, Girtton, Mulready, Philips, Stanfield, Turner, and Varley. Drawings by Claude, A. Cuyp, Gainsborough, Ginlio Romano, Montegna, Murillo, Ostade, Raphael, Rembrandt, Veronese, Watteau, and Turner.

CHAS. FRANCIS ADAMS.

Portrait by Hunt.

MRS. LOUIS AGASSIZ, Cambridge.

Painting by Hunt.

ALEX AGASSIZ, Cambridge.

Painting by Hunt.

WM. E. ALLEN, Waltham, Mass.

Oil painting by R. Faldi.

OAKES ANGER AMES, North Easton, Mass.

Portrait by Hunt.

MISS HELEN AMES, North Easton, Mass.

A painting by Hunt.

DR H. C. ANGELL.

One painting by Hunt.

THOS. G. APPLETON.

Portrait by F. P. Vinton.

THE BOSTON ATHENÆUM.

Four pieces stained glass, Swiss; two pieces tapestry; two pieces carved ivory; four carved oak panels; one plaster cast; one piece decorative metal work; one sword; bronze mask of Napoleon; oil painting ascribed, to Holbein; oil painting by Trumbull; marble slab inscribed; one hundred and forty-four etchings.

MRS. S. E. ATTWOOD, Cambridge.

Two Roman lamps of silver.

EDWARD BANGS.

Portrait by Hunt.

MISS E. H. BARTOL.

A painting, two charcoals by Hunt, two paintings by Stuart.

FRANCIS BARTLETT.

Three paintings by Hunt.

MISS BATES.

Two oil paintings by Audubon.

S. K. BAYLEY, East Milton, Mass.

Twenty-eight pieces lacquer; six pieces Kashmir lacquer; five pieces Osaka lacquer; two pieces cinabar lacquer; nine pieces lacquer on porcelain; five pieces lacquer on wood; four pieces talc, carved; four pieces soapstone, carved; model of the Taj-Mahal, India; one piece amber, carved; one piece tortoise shell, carved; five pieces ivory, carved; eight pieces wood, carved; two pieces embroidery, Kashmir; one piece silver, Kashmir; Chinese pipe, bowl of rhinoceros skin; one crystal; twelve pieces porcelain; two pieces pottery; nineteen curios; two pieces Manila grass work; one piece cloisonné enamel; three pieces Osaka straw work; twenty-five pieces bronze.

MRS. JAMES M. BEEBE.

Portrait by Hunt.

AMOS BINNEY, Newport, R. I.

Oil painting by Leutze.

M. WOOLSEY BORLAND.

Painting by Hunt.

RICHARDS BRADLEY.

Painting by Hunt.

MARTIN BRIMMER.

Four paintings by Hunt; one piece cloisonné enamel.

DR. HENRY I. BOWDITCH.

Charcoal by Hunt.

MISS OLIVIA Y. BOWDITCH.

Charcoal by Hunt.

MRS. PETER C. BROOKS.

Painting by Hunt.

PETER C. BROOKS, JR.

Seven paintings and a charcoal by Hunt.

MRS. GORHAM BROOKS.

Painting by Hunt.

FRANCIS BROOKS.

An oil painting by Teniers.

J. A. BROWN, Providence, R. I.

Portrait by Hunt.

MRS. BRUEN.

Two illuminated missals, and MS. Bible, thirteenth century.

MRS. ANSON BURLINGAME, Cambridge, Mass.

Two pieces Chinese porcelain; two pieces cloisonné enamel.

JOSEPH BURNETT.

Painting by Hunt.

MRS. EDWARD BURNETT, Southboro', Mass.

An Egyptian ornament in gold.

GEORGE H. CALVERT, Newport, R. I.

Painting by Hunt.

E. H. CAPEN, Tufts College.

Three paintings by Hunt.

MRS. E. M. CARY, East Milton, Mass.

Two oils, one charcoal, by Hunt.

MRS. E. D. CHENEY, Jamaica Plain.

One painting by Hunt.

THE CHURCH OF THE DISCIPLES.

Portrait by Hunt.

MRS. WM. CLAFLIN, Newtonville, Mass.

Four paintings by Hunt.

J. T. COOLIDGE, JR.

Three paintings by Hunt.

MRS. F. CUNNINGHAM, Milton, Mass.

Five charcoals by Hunt.

CHAS. P. CURTIS.

Two paintings by Hunt.

GREELY S. CURTIS.

Portrait by Hunt.

ROBERT M. CUSHING.

Portrait by Hunt.

MRS. CHAS. W. DABNEY.

Three paintings by Hunt.

CHAS. H. DALTON.

Two paintings by Hunt.

MISS R. C. DANA.

Portrait by Hunt.

MRS. ROBERT K. DARRAH.

A charcoal by Hunt.

JAMES DAVIS.

Painting by Hunt.

MRS. FRANKLIN DEXTER.

Painting by Hunt.

MISS ADA A. DRAPER.

Oil paintings by Vedder, F. D. Williams, F. C. Welsch, a copy of Botticelli; three pieces of furniture carved by Frullini, of Florence.

JOHN DUFF.

Painting by Hunt.

W. R. DUPEE.

Painting by Hunt.

EDMUND DWIGHT.

Two paintings by Hunt.

MISS LUCY ELLIS.

Painting by Hunt.

WM. RALPH EMERSON.

Portrait by Hunt.

WM. C. ENDICOTT, Salem, Mass.

Two paintings by Hunt.

THE ESSEX BAR ASSOCIATION.

Portrait by Hunt.

MRS. WM. M. EVARTS, New York City.

A portrait by Hunt.

C. FAIRCHILD.

Painting by Hunt.

MRS. FARWELL.

Two paintings by Hunt.

RICHARD S. FAY.

Four paintings in water-color and one in oil.

ISAAC FENNO.

Five paintings and one charcoal by Hunt.

JAMES T. FIELDS

Three paintings, three charcoals, by Hunt.

JOSIAH M. FISKE, New York.

Two paintings by Hunt.

MRS. GEO. J. FISKE.

Two paintings and charcoal portrait by Hunt.

MRS. H. W. FOOTE.

An oil painting by Allston.

JOHN M. FORBES, Milton, Mass.

Five paintings by Hunt.

J. MALCOLM FORBES, Milton, Mass.

Painting by Hunt.

DWIGHT FOSTER.

Five paintings, one charcoal, by Hunt.

MRS. CHAS. FRANCIS, Chestnut Hill.

Painting by Hunt.

MISS FRINK.

Oil painting by Hunt.

MISS ELLEN FROTHINGHAM.

Painting by Hunt.

GEORGE FULLER.

Two oil paintings.

THOS. GAFFIELD.

Crystal ball.

JOHN L. GARDNER.

Portrait by Hunt.

JOHN L. GARDNER, JR.

Two portraits by Hunt.

MRS. FRANKLIN GIBBS.

Oil paintings by Koek-Koek, Morris, Etty, Rosa Bonheur, Redgrave, Leslie, and Mauve.

CHIEF JUSTICE GRAY.

Seven paintings and a charcoal by Hunt.

EDWARD H. GREENLEAF.

Pair Chinese shoes; carved Chinese sandal-wood box.

MRS. J. S. COPLEY GREENE.

Four drawings by Overbeck.

MRS. HORATIO GREENOUGH.

Oil painting by Carlo Marco.

JAMES R. GREGERSON.

Painting and cast by Hunt.

MRS. J. L. HAMMOND, Salem, Mass.

Two pieces porcelain.

MRS. G. W. HAMMOND.

Charcoal by Hunt.

HARVARD MEDICAL SCHOOL.

Portrait by Hunt.

H. L. HIGGINSON.

Seven oil paintings by Schreyer, La Farge, and Corot; charcoal and a pastel by Hunt.

GEORGE F. HOAR, Worcester, Mass.

Charcoal portrait by Hunt.

C. M. HOLMES, Malden, Mass.

Oil painting by Peterson.

MRS. R. C. HOOPER, Dorchester, Mass.

Oil paintings by Copley and Allston.

MRS. S. T. HOOPER.

Charcoal by Hunt.

EDWARD W. HOOPER.

Water-color by Sartain; two charcoals by Hunt.

MISS ALICE S. HOOPER.

Oil paintings by Turner, La Farge, and Allston.

MISS MARION HOVEY.

Miniature by Isabey.

CHAS. T. HOW.

Ten pieces furniture carved by Frullini, of Florence; box carved by Barbetti; Scandinavian skaal, mounted in copper gilt; twenty-six pieces porcelain; five pieces of silver; one piece of brass, Turkish; two pieces of carved ivory.

MISS HOWES.

Three paintings by Hunt.

GEO. D. HOWE.

Oil painting by Hunt.

MRS. H. D. HUBBARD.

Portrait by Hunt.

MRS. HUNT AND THE ESTATE OF WILLIAM MORRIS HUNT.

Twenty-nine paintings, sixty-two charcoals, six pastels, one marble bust, by Hunt; quilt and east of hand; portrait of Hunt, by his mother, and one by Blagden.

MISS JANE HUNT, Newport, R. I.

Eighteen paintings, one pastel, one drawing on stone, a medallion head of Couture, a frame of cameos, by Hunt.

RICHARD M. HUNT, New York.

Ten paintings, two charcoals, by Hunt; two portraits of Hunt by Mon-
ginot.

LEAVITT HUNT, Weathersfield, Vt

Two paintings by Hunt, and a portrait of Hunt by Lentze.

MRS. LEAVITT HUNT.

Two portraits in crayon by Hunt.

MRS. P. T. JACKSON.

Painting by Hunt.

H. P. KIDDER.

Oil painting by Bonnat; two pieces cloisonné enamel.

H. A. LAMB.

Painting by Hunt.

MISS ROSE LAMB.

Three charcoals by Hunt.

MISS SUSAN M. LANE.

Painting by Hunt.

HENRY LEE.

Painting by Hunt.

MRS. LEEDS.

Six pieces Benares brass work.

MRS. G. W. LONG.

Seven paintings, one charcoal, by Hunt.

CHAS. G. LORING.

Three pieces embroidery; three plaques of metal work; two Sandwich
Island blankets.

JOHN A. LOWELL.

Portrait by Hunt.

EDWARD J. LOWELL.

Twenty-two pieces Benares brass work; four pieces India metal work;
oil paintings by Guido and Wright; a water-color by Gleyre; marble
bust by Powers.

MRS. EDWARD J. LOWELL.

Ewer, silver and gold, Kashmir, and two pieces porcelain.

W. W. MCKIM.

Bronze statnette, by Foley.

MISS ELLEN MASON.

Painting by Hunt.

MRS. H. G. MAYNARD.

Portrait by Hunt.

MRS. MERRIMAN.

Charcoal by Hunt.

WM. MINOT.

Painting by Copley; one unknown; one crayon by Jarvis and Allston.

DR. GEO. F. MOFFATT.

Two pieces silver; one piece jade; and a seal.

CHAS. J. MORRILL.

Portrait by Hunt.

ACHILLE OUDINOT.

Oil painting.

J. W. PAIGE.

Two frames of Damascus tiles; oil paintings by Fromentin, Corot, Diaz, Harlamoff, and Lambinet.

PEIRCE & Co.

Chandelier of wrought iron.

S. COTTON PENNOCK.

Oil painting.

W. D. PICKMAN.

Painting by Hunt.

MISS E. PERKINS.

Painting by Hunt.

CHAS. C. PERKINS.

Eight water-colors, copies from Raphael; oil painting by Niccolo Canzoni; eighteen etchings by Méryon.

MRS. CHAS. C. PERKINS.

Eight pieces Roman glass; two Roman lamps.

R. E. ROBEINS.

Three paintings by Hunt.

ALFRED P. ROCKWELL.

Portrait by Mrs. Whitman.

RICHARD D. ROGERS, Danvers, Mass.

Portrait by Hunt.

E. W. ROLINS.

Charcoal by Hunt.

SAMUEL H. RUSSELL.

Two paintings by Hunt.

H. S. RUSSELL.

Painting and a charcoal by Hunt.

HENRY SAYLES.

Two paintings by Hunt.

THE BOSTON LATIN SCHOOL ASSOCIATION.

Portrait by Hunt.

BERTHOLD SCHLESINGER.

Portrait by Hunt.

J. M. SEARS.

Painting by Hunt.

QUINCY A. SHAW.

Three paintings, one pastel, one charcoal, by Hunt.

MRS. G. H. SHAW.

Painting by Hunt.

CHAS. F. SHIMMIN.

Oil paintings by Ruysdael, and Cima da Conegliano.

FRANCIS SKINNER.

Painting by Hunt.

MRS. G. A. SOMERBY.

Portrait by Hunt.

JOHN H. STURGIS.

Oil paintings by Furness and Smillie; a piece of tapestry; a piece of embroidery; and one piece Japanese bronze.

WILLIAM B. SWETT.

Portrait by Hunt.

W. H. SWEET.

Oil painting by D. Fisher.

MRS. W. A. TAPPAN.

Oil painting by Jozef Chelmonski.

THE TEMPLE CLUB.

Painting by Hunt.

LEVI THAXTER, Newtonville, Mass.

Four paintings by Hunt.

J. P. THAYER, Cambridge.

Portrait by Hunt.

REV. T. THAYER, Newport, R. I.

Charcoal portrait by Hunt.

MISS A. N. TOWNE.

Painting, pastel, three charcoals, by Hunt.

EDMUND TWEEDY, Newport, R. I.

Portraits by Hunt.

GEORGE W. WALES.

Seven pieces porcelain; one of majolica; one piece cloisonné enamel.

MRS. GEORGE W. WALES.

Thirteen pieces lace; piece needlework from a convent.

THOMAS C. WALES.

Two portraits by Hunt.

SAMUEL G. WARD, New York.

Two paintings by Hunt.

MRS. H. V. WARD.

Piece of carved wood by Wirth.

S. D. WARREN.

Three paintings, two charcoals, by Hunt.

MISS WEBSTER, Cambridge.

Painting by Hunt.

C. A. WELLINGTON.

Three pieces antique furniture.

EDWARD WHEELWRIGHT.

Oil paintings by Hunt, Ciceri, Millet, and Matthias Maris.

MRS. HENRY WHITMAN.

Painting by Hunt.

MISS ANNE WHITNEY.

Bronze bust.

THOS. WIGGLESWORTH.

Oil painting by J. W. Champney; two oil paintings and a charcoal by Hunt.

MRS. EDWARD A. WILD.

Three pieces Persian brass work; two pieces carved wood, Persian.

DR. H. W. WILLIAMS.

Painting by Hunt.

MRS. A. D. WILLIAMS.

Portrait by Hunt.

ROBERT C. WINTHROP, JR.

Two paintings by Hunt.

J. HUNTINGTON WOLCOTT.

Painting by Hunt.

LIST OF TRUSTEES, 1880.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,	OTIS NORCROSS,
CHARLES C. PERKINS,	JOHN T. BRADLEE,
CHARLES W. ELIOT,	BENJAMIN S. ROTCH,
WILLIAM ENDICOTT, JR.,	E. R. MUDGE,
SAMUEL ELIOT,	CHARLES G. LORING,
FRANCIS E. PARKER,	WILLIAM R. WARE,
HENRY P. KIDDER,	CHARLES ELIOT NORTON,
WILLIAM B. ROGERS,	EDWARD W. HOOPER.

APPOINTED BY HARVARD COLLEGE.

WILLIAM GRAY,	HENRY J. BIGELOW,
	THOMAS G. APPLETON.

APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,	J. ELLIOT CABOT,
	GEORGE W. WALES.

APPOINTED BY THE MASS. INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,	M. DENMAN ROSS,
	HENRY B. ROGERS.

EX OFFICIO.

F. O. PRINCE, <i>Mayor of Boston.</i>
WILLIAM W. GREENOUGH, <i>Pres. Trustees Public Library.</i>
SAMUEL ELLIOT, <i>Superintendent Public Schools.</i>
JOHN W. DICKINSON, <i>Secretary Board of Education.</i>
JOHN AMORY LOWELL, <i>Trustee of the Lowell Institute.</i>

OFFICERS AND COMMITTEES FOR 1880.

MARTIN BRIMMER	. . . .	<i>President.</i>
HENRY P. KIDDER	. . . .	<i>Treasurer.</i>
CHARLES C. PERKINS	. . . .	<i>Honorary Director.</i>
CHARLES G. LORING	. . . .	<i>Curator.</i>
EDWARD H. GREENLEAF	. . . .	<i>Secretary.</i>

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,	WILLIAM W. GREENOUGH,
OTIS NORCROSS,	EDWARD W. HOOPER,
CHARLES G. LORING.	

COMMITTEE ON THE MUSEUM.

CHARLES C. PERKINS,	GEORGE W. WALES,
J. ELLIOT CABOT,	WILLIAM R. WARE,
HENRY J. BIGELOW,	MARTIN BRIMMER,
CHARLES G. LORING.	

FINANCE COMMITTEE.

WILLIAM GRAY,	JOHN A. LOWELL,
E. R. MUDGE.	

COMMITTEE ON LIBRARY.

HENRY B. ROGERS,	WILLIAM R. WARE,
EDWARD W. HOOPER.	

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TRUSTEES
OF THE
MUSEUM OF FINE ARTS.

FIFTH ANNUAL REPORT.

FOR THE YEAR ENDING DEC. 31, 1880.



BOSTON:
ALFRED MUDGE & SON PRINTERS,
34 SCHOOL STREET.
1881.

RHODE ISLAND
SCHOOL OF
—DESIGN—



TRUSTEES

OF THE

MUSEUM OF FINE ARTS.

FIFTH ANNUAL REPORT.

FOR THE YEAR ENDING DEC. 31, 1880.



BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 SCHOOL STREET.

1881.



REPORT OF THE EXECUTIVE COMMITTEE.

BOSTON, Jan. 20, 1881.

THE Executive Committee presents the following report for the year 1880.

The receipts at the Museum have been as follows :—

For single admissions	\$5,146 50
“ season tickets	35 00
	<hr/>
	\$5,181 50
From sales of catalogues	\$2,701 85
Less cost of catalogues	2,064 15
	<hr/>
	637 70
Net receipts	<hr/>
	\$5,819 20
	<hr/> <hr/>

The number of visitors at the Museum has been as follows :—

Paid admissions	20,608
Free admissions	147,235
	<hr/>
Whole number of visitors	167,843
Average number on Saturdays	1,093
“ “ “ Sundays	1,519
“ “ of paying visitors on other days	78

There is little that calls for remark in the doings of the committee during the year. The drainage of the building and the ventilation of the west wing have been improved. The stairs leading from the Loan Room to the third story, being no longer useful, have been removed, and in consequence of this change, and of some needful repairs, the room has been closed for a short time. The discontinuance of the School of Porcelain Painting and Pot-

tery has made practicable a different assignment of the rooms in the basement, more convenient both to the Museum and to the School of Drawing and Painting.

The work at the Museum had increased so much that the Trustees, early in the year, found it necessary to provide an assistant to the Curator, and Mr. E. H. Greenleaf was appointed to this place. Mr. Greenleaf, in that capacity, and as Curator of the Gray Engravings, and Librarian, now gives his whole time to the Museum.

The Trustees have received from Benjamin P. Cheney, Esq., the generous gift of \$5,000, to be held as a fund, of which the income is to be applied to the purchase of works of art. This sum has been set apart for the purpose, and is called the Cheney Fund.

The Trustees have also received from the estate of the late Nathaniel C. Nash the sum of \$10,000, bequeathed by him to the Museum, and they have voted that this amount shall be separately invested, and shall be called the Nathaniel C. Nash Fund.

These timely and important additions to the funds of the Museum give evidence of the interest which is felt in its prosperity. On the other hand, we find that, with many persons, the Museum has the ill-deserved reputation of being a wealthy corporation, able to use the frequent opportunities which are offered to make valuable purchases for its collections. To show how little foundation there is for this belief, we need only call attention to some figures in the Treasurer's report. It appears from this that the unrestricted income for 1880 was, —

From investments	\$3,833 06
“ admissions	5,181 50
“ sales of catalogues	2,701 85
“ other sources	122 56
	<hr/>
	\$11,838 97
Current expenses for the year	19,081 66
	<hr/>
Deficiency of income	\$7,242 69
	<hr/> <hr/>

The officers and committees in charge practise all the economy which is consistent with a proper management of the Museum, and

it would be impossible to bring the expenses within the limits of the present income.

The amount stated in the Treasurer's report to have been spent for the purchase of works of art was used in procuring casts of sculpture, that having been one of the objects for which the subscription of 1878 was given. It is obvious, however, in view of the large annual cost of maintaining the Museum, that the Trustees would hardly be justified in using any part of what remains of that subscription in adding to the other collections. The only resource at their disposal for this purpose is the income of the Everett and Cheney Funds, and the capital of these two funds is only \$12,500. Without a large addition to our means, therefore, our progress cannot keep pace with the just demands and expectations of the public. In fact, an endowment of not less than \$200,000 would be required to put the Museum on a stable footing, and to enable it to move forward in its task.

For the Committee,

MARTIN BRIMMER, *Chairman.*

REPORT OF THE COMMITTEE ON THE MUSEUM.

MR. PRESIDENT AND GENTLEMEN :

In presenting our fifth annual report, we are once more able to congratulate you on the continued prosperity of the Museum. During the past year, even more than in previous years, it may be said to have in a greater measure attained the ends for which it exists, inasmuch as not only have its permanent and its loan collections been kept open, but a greater number of temporary exhibitions have been offered to the public than ever before within the same space of time. Counting the exhibition of William Hunt's paintings, which was not closed until the end of January, six special exhibitions have been held at the Museum during the last twelvemonth, against two in that which preceded it. The Hunt exhibition, which excited great interest until its close, and of which we have a permanent memorial in eight charcoal drawings purchased by the Trustees, and an excellent portrait in charcoal, presented to the Museum by Mrs George W. Long, was followed by an exhibition of one hundred and twelve portraits by Gilbert Stuart. The catalogue was made of more than momentary value by the addition of a carefully prepared list of all the painter's known pictures, and a photograph of his portrait by Neagle. As many of the portraits exhibited came from a distance, the comparison of works never before seen together was rendered possible, and a more complete idea could be gained of the excellences and limitations of a painter, who, when at his best, richly deserves his more than local fame.

The Stuart exhibition opened on the 3d of May, and closed on the 15th of October, after which preparations were made for that of living American artists.

The circulars issued by the joint committee, six of whose members were well-known Boston artists, had been widely distributed, and would have met with a more abundant response had not a similar exhibition been held at Philadelphia, in the month of November, which somewhat interfered with it. The Boston exhibition will be a memorable one in the annals of the Museum, if, as may be hoped, it proves to be the first of an annual series. Of the works sent in, about two hundred and fifty oil and water-color paintings, charcoal drawings, busts and bas-reliefs in marble, bronze, and plaster, were accepted by the jury, which consisted of eight artists and one amateur. The pictures, when hung, filled the large picture gallery, the Allston Room, the room beyond it, and a portion of the hall on the second story. As the works exhibited were of a high average, they attracted the public to an unusual degree, and at an evening reception, given on the 22d of November, many hundreds of guests were present.

The fourth exhibition on our list consisted of one hundred and twenty-four drawings, paintings, and sculpture, by the late Dr. William Rimmer. The drawings for the plates in his work upon artistic anatomy, which were included in this exhibition, showed how extensive and accurate was his knowledge of the human frame. Taken with his more especially artistic work, they fully illustrated Dr. Rimmer's singular endowments, and raised the generally high esteem previously felt for his ability and knowledge.

When, as in this case, the life-work of an artist is brought together, it is always a matter of regret to have it scattered. It is therefore hoped that, with the help of the Trustees, a sufficient sum may be raised to purchase the entire collection for the Museum.

Our fifth exhibition was composed of one hundred and sixty drawings and paintings by, and engravings after, the English painter and poet, William Blake. Many of them were brought to this country by Mrs. Gilchrist, widow of the artist's biographer, and have been taken back to England, while the rest were gathered from various sources. The collection, in its entirety, very satisfactorily illustrated the artistic activity of this most eccentric man of genius.

The sixth and last of our exhibitions contained one hundred and

six drawings and water-colors by Mr. Ruskin, contributed by Prof. Norton. We owe him our thanks for an opportunity of seeing so much of the artistic work of the great art critic. All knew the power of his pen, but few were aware of his skill with the pencil and the brush, until they saw the finest of the examples thus brought together.

During the past year fewer additions have been made to the Museum collections than in the year previous.

The completion of the cast of the Pandroseum, given by the late Mr. George B. Dorr, after long delay in forwarding its yet unfinished portions from Paris, has added to the casts the only reproduction of a Greek monument of the size of the original, ever brought to the United States.

The casts of stèles, archaic statues, and bas-reliefs from Athens are also unique, and therefore calculated to enhance the reputation of our collection which is already richer in examples of all periods than any other in the country. The last arrival from Berlin enriched it with the exquisite foot of the Hermes of Praxiteles, with the head of the infant Dionysus, belonging to the same group, and with the group of Deidameia struggling in the grasp of a Centaur, from the western pediment of the Temple of Zeus at Olympia.

Among the loans made to the Museum during the twelvemonth, is the unrivalled collection of Japanese and Chinese embroideries, lacquers, ivories, and swords, belonging to Dr. William S. Bigelow; and nineteen sketches in oil and chalk and two hundred and fifty-six drawings, by Washington Allston, the property of the Dana heirs, which are especially welcome in view of the Allston exhibition which it is proposed to hold next summer.

The donations, which are reported in full elsewhere, include the head of a Bacchante, by Couture, purchased by subscription; eighty-eight pieces of Etruscan and Græco-Italian pottery, from Mr. Henry P. Kidder; a painting of still life, by Chardin, from Mrs. P. C. Brooks; a cup and saucer, made under Böttcher, in 1707, at the royal porcelain factory at Meissen; a number of proof etchings and woodcuts from the editors of the *American Art Review*, and the firm of Charles Scribner's Sons; and last in date, though among the first in importance, of thirty-three pieces of old and valuable lace, from Mrs. George W. Wales.

In conclusion, we may say with truth that the only apparent obstacle to the growth and extended usefulness of the Museum is the lack of surplus funds to be applied in the many ways recognized by those who are concerned in its management. It is indeed only by constant effort, and with the help of a few generous friends, that we are able to make such progress as we do. For wider possibilities in the future, we look to a further awakening of that liberal appreciation of what has been done which will induce those who can help us to do so. To mention only one department, it is undeniable that a museum of any pretensions to completeness should contain a good collection of ancient coins. Unfortunately our Museum is lamentably deficient in these objects, which are not only important to students of numismatics and history, but to all who wish to understand the sources, and phases, and types of ancient plastic art.

Something has been done towards filling up the gap here indicated, by an order sent to the authorities at the British Museum for a number of electrotype coins and medals, covering two sections of Mr. Barclay V. Head's excellent catalogue, but we ought to have those mentioned in the remaining five. This, and other gaps which might be mentioned, exist, not because we do not see them, but because we have not the means required to fill them. Grateful for help in the past, we look for it in the future, that we may do something more towards making the Museum of Fine Arts all that its friends desire it to be.

On behalf of the Committee,

CHARLES C. PERKINS, *Chairman.*

JANUARY 20, 1881.

REPORT OF THE COMMITTEE ON THE LIBRARY.

JAN. 20, 1881.

THE Library Room has been furnished with a large table, proper for the reading of large books, with a desk for the Librarian, conveniently arranged for his work; and the bookcase, formerly in the Curator's room, has been removed into this room, the committee buying for the Curator a smaller bookcase for his immediate use.

This committee are now ready to comply with the instructions of the Trustees, and to report a list of rules and regulations for the use of this room, and for the proper care of the books belonging to the Museum.

They would recommend, —

1. That no books belonging to the Museum shall be taken from the room except by the Librarian or Curator, or by their express permission, and that they shall be taken from the building only by them and by the Trustees, a record being kept in each case. No book shall be taken from the building which cannot be replaced.

2. That any person may consult the books in the Library Room upon application to the Librarian, at such times as may suit his convenience to be present.

3. That the various schools established in the building may, upon application to this committee, keep their own libraries in the Library Room, and may use the room as a reading-room under such restrictions as may be imposed by the Library Committee.

4. The School of Drawing and Painting having made application for this privilege, the students of the school shall be allowed to use the room as a reading-room every day, except Saturday and Sunday, from one o'clock until three, the clerk of the school, when the Librarian is absent, being in attendance to take charge of the bookcases belonging to the school; but the bookcases belonging to the Museum shall be opened only by the Librarian or the Curator.

Of the \$600 appropriated to the use of this committee, in July, 1879, about one third has been spent for the furniture above mentioned, a third in books asked for by the Curator, and the remainder has been taken up by the proportion of the Secretary's salary which the Executive Committee assigned to this committee. The Curator has furnished to the committee a list of books of reference needed for his work, amounting, in the aggregate, to between \$250 and \$300. The salary of the Librarian will require another \$200. This committee ask that another sum of \$600 may be appropriated to their use, to be spent from time to time as the needs of the Museum may require. Although the regulations they have here proposed for the conduct of the Library will considerably increase its usefulness to the public and to students of our collections, they have not devoted any money especially for their convenience, and do not propose to do so.

HENRY B. ROGERS.

E. W. HOOPER.

WM. R. WARE.

ANNUAL ACCOUNT OF RECEIPTS AND EXPENDITURES, 1880.

MUSEUM OF FINE ARTS IN ACCOUNT WITH H. P. KIDDER, TREASURER.		Cr.	
Dr.			
Works of Art: General Funds	\$2,433 09	Balance in Globe National Bank, Jan. 10, 1880	\$6,166 23
Fixtures and Furniture	1,651 11	Donation, B. P. Cheney	5,000 00
Gray Fund Income	693 49	Bequest, N. C. Nash	10,000 00
Premium on Investment	375 00	Executors Estate B. E. Bates, 50 per cent of balance of original subscription	1,500 00
Investments:		Kidder, Peabody & Co., Account Loans	16,000 00
Nash Fund, 10,000 N. Y. & N. E. 6s	\$10,000 00	Income General Investments	3,833 06
Loans to Kidder, Peabody & Co.	15,000 00	Income Everett Fund	490 00
Triangle on Huntington Avenue, legal expenses	25,000 00	Income Gray Fund	530 00
Expense Account:	60 00	Sales of Catalogues	2,701 85
I. Under Committee on Museum, —		Receipts from Admissions	5,181 50
Printing Catalogues	\$2,120 20	Heating and lighting the various Schools	122 56
Transporting and Placing Works of Art	2,362 73	Returned from Paris Agent	39 00
Miscellaneous	558 08		
Architects' Commissions	286 79		
II. Under Executive Committee, —			
Repairs	428 16		
Fuel and Lighting	1,017 25		
Pay of Attendants	5,907 75		
Printing and Advertising	200 43		
Miscellaneous	2,141 27		
Architects' Commissions	82 00		
III. Under Library Committee	42 00		
IV. Salary of Curator	3,000 00		
V. Salary of E. H. Greenleaf	750 00		
VI. Clerical Services, etc., Treasurer's Office	185 00		
Balance in Globe National Bank	19,081 66		
	2,259 85		
	<u>\$51,554 20</u>		

Audited and found correct.

WM. ENDICOTT, JR., } Auditing
E. W. HOOPER, } Committee.

Boston, Jan. 24 1881

Boston, Jan. 10, 1881.

E. & O. E.

H. P. KIDDER, Treas.

Building Account, Original Building . Extension .	\$260,082 49 60,861 62
Fixtures and Furniture	\$320,944 11
Works of Art	10,000 00
Investment Everett Fund, 7,000 C. B. & Q. 7 per cent bonds	22,654 50
Investment Nash Fund	7,500 00
General Investments:	10,000 00
16,000 C. B. & Q. 7s charged as Mortgage Estate J. P. Squires, North Street	\$16,000 00
Loans to Kidder, Peabody & Co.	30,000 00
Triangle Land on Huntington Avenue Income Gray Fund	19,000 00
Balance in Globe National Bank	65,000 00
	2,690 05
	4 24
	2,259 85
	<u>\$441,052 75</u>

Boston, Jan. 10, 1881.

E. & O. F.

H. P. KIDDER, *Treas.*

*This account consists principally of interest on original subscriptions accrued during construction of building.

We, the undersigned, having examined the foregoing trial balance, and compared the same with the audited trial balance of Jan. 1, 1880, find the foregoing to be correct. We have seen all the evidences of property called for hereby, and all property disposed of during the year has been satisfactorily accounted for to us. We have also examined the current account of the Treasurer for the year 1880, and have seen that all the receipts stated therein have been properly credited, and that all the payments have been duly charged and properly vouched.

WM. ENDICOTT, JR., } *Auditing*
E. W. HOOPER, } *Committee.*

Boston, Jan. 24, 1881.

DONATIONS IN 1880.

AMERICAN ART REVIEW, S. R. Koehler, Editor.

Fifteen proofs of etchings, and sixteen proofs of wood-cuts.

C. C. BANCROFT, Calcutta.

Model of an Indian market-place.

MRS. PETER C. BROOKS.

Oil painting by Chardin, 1755.

J. ELLIOT CABOT.

A fragment of a terra-cotta statuette from Pæstum.

THOMAS H. CHANDLER.

An etching.

DR. WM. F. CHANNING, Providence, R. I.

A proof of an engraving of "The Gibbs Washington," after Stuart.

D. O. CLARKE, Milton, Mass.

Jar, Chinese; brick from the Porcelain Tower.

DARIUS COBB.

Engraving.

THOMAS DAVIDSON.

Twenty-four fragments of pottery and one of bronze, found on the ground of Dr. Schliemann's excavations, and a spear-head from Delphi.

C. F. FARLOW, Newton, Mass.

Three musical instruments, and a pipe, from India.

CHARLES HENRY HART, Philadelphia, Pa.

Proof engraving, and seven proof etchings.

EDWARD W. HOOPER.

An etching, Méryon's "Pont au Change," second state.

HENRY P. KIDDER.

Eighty-eight pieces of Etruscan and Græco-Italian vases, etc., in pottery, glass, alabaster, and stone.

MOSES KIMBALL.

A Chinese hanging, with two inscriptions.

S. R. KOEHLER.

Two etchings.

G. KRUELL, Jersey City, N. J.

Five proofs of wood-cuts.

MRS. GEORGE W. LONG.

Study, in charcoal, for a portrait, by W. M. Hunt.

CHARLES G. LORING.

A proof etching, by C. A. Walker, of W. M. Hunt.

JOHN J. MAY.

An illuminated missal of the fourteenth (?) century.

MISS McLEAN.

An engraving by J. Sadeler.

CHARLES S. MINOT.

Seventeen electrotype reproductions of coins in the British Museum.

OLIVOTTI BROTHERS.

Three specimens of spun glass.

S. M. O'NEILL.

Eight outline engravings.

MISS H. FRANCES OSBORNE, Peabody, Mass.

Three etchings.

ROYAL PORCELAIN MANUFACTORY, of Saxony, Meissen, through Richard Briggs.

Cup and saucer, made under Böttcher, in 1707.

CHARLES SCRIBNER'S SONS, New York, through F. H. Doubleday.

Four proofs of wood-cuts, and three steel engravings.

HORACE E. SCUDDER, Cambridge.

Nine proofs of wood-cuts of works by William Blake.

JOHN P. SOULE.

Fifty-three photographs from paintings of mythological subjects.

W. J. STILLMAN, Florence, Italy.

A piece of Etruscan pottery.

MRS. HENRY P. STURGIS.

Three tables, inlaid and carved, Ningpo; two pieces carved bamboo; two pieces carved wood; one piece of enamel on copper; three pieces bronze; seven pieces lacquer; bracelet of carved peach-stones; bracelet of quartz beads; carved nut; and one piece of embroidery, Chinese.

BY SUBSCRIPTION, through Mrs. G. H. Shaw.

Painting, head of a Bacchante, by Thomas Couture.

W. C. VANDERLIP.

Small rococo figure.

MRS. GEORGE W. WALES.

Thirty three pieces of old lace.

DONATIONS TO THE LIBRARY, 1880.

THE ARCHÆOLOGICAL INSTITUTE.

First Annual Report.

BUREAU OF EDUCATION, Department of the Interior, Washington.

Circulars of Information, 1, 2, and 3; also three Circulars upon different subjects.

CORCORAN GALLERY OF ART, Washington, D. C.

Catalogue for 1880.

MRS. A. GRAY.

Catalogue of the works of Thomas Couture, exhibited at the Palais de l'Industrie, 1880.

EDWARD W. HOOPER.

Philip Burty and Marcus B. Huish, Memoir and complete descriptive catalogue of the works of Charles Méryon.

S. R. KOEHLER.

A list of periodicals devoted to Art and the Industrial Arts.

CHARLES G. LORING.

D'Agiucourt's "History of Art," fourth to sixteenth century.

WILLIAM C. LORING.

Three catalogues of the pictures in the Louvre.

JOHN J. MAY.

Bewick's Select Fables.

MISS JOSEPHINE MAY.

A reproduction of an illuminated Missal, "Livre d'Heures de la Reine Anne de Bretagne," with an appendix.

METROPOLITAN MUSEUM OF ART, New York.

Six Hand-Books and their Annual Report.

THE PEABODY MUSEUM, Cambridge.

Twelfth and Thirteenth Annual Reports.

BOSTON PUBLIC LIBRARY.

Bulletins 52, 53, 54, 55, and their Annual Report.

SOCIETÀ STORICA, LOMBARDA.

B. E. Maineri, "Life of Abbondio Sangiorgio," sculptor.

MRS. WILLIAM A. TAPPAN.

Catalogues of the "Van der Kellen collection of engravings and etchings"; the "Van Kaathoren collection of portraits and engravings"; the "Van Parijs collection of ancient drawings and engravings"; and that of the "Ontijd" library. Sold in Amsterdam in 1878-79.

GEORGE W. WALES.

Thirty-eight catalogues of foreign museums.

JAMES H. WEEKS.

Forty-nine catalogues of exhibitions at the Boston Athenæum from 1827 to 1873, and thirteen others of the Royal Academy, etc.

CONTRIBUTIONS TO THE LOAN EXHIBITION.

FOR THE YEAR 1880.

[This list does not include a large number on exhibition, reported in previous years.]

MISS PHEBE G. ADAM, Jamaica Plain.

Six pieces of porcelain, Japanese.

CHAS. FRANCIS ADAMS.

Three portraits by Stuart.

ALEXANDER AGASSIZ, Cambridge.

Oil painting by H. G. Wild.

BYRON ALBEE.

Water-color.

GEN. VAN ALEN, Newport, R. I.

Six miniatures by Angelica Kauffman and Cosway.

REV. FREDERICK B. ALLEN.

Three water-colors.

WILLIAM AMORY.

Three portraits by Stuart.

DR. H. C. ANGELL.

Oil painting by J. F. Cole.

THOS. G. APPLETON.

Paintings by Mauve, J. Dupré, Bridgeman, S. Newton, and Bonnington.

MISS JULIA A. APPLETON.

Paintings by Copley and Stuart.

EDWARD ATKINSON.

Seventy-nine figures, representing the costumes of India.

R. M. BAILEY, Jr.

Two water-colors.

E. M. BANNISTER, Providence, R. I.

Oil painting.

E. H. BARNARD, Watertown, Mass.

Two oil paintings.

T. H. BARTLETT.

Two portrait busts and one piece sculpture.

DANIEL W. BARTLETT, Paris.

Portrait bust and one piece sculpture.

C. M. BARTLETT.

Two water-colors, one charcoal.

MISS JANE E. BARTLETT.

Three portraits in oils.

MRS. C. A. BARTOL.

Three portraits by Stnart.

MISS ELIZABETH H. BARTOL.

Three portraits in charcoal, one in oil.

MISS M. L. BATES.

Book of drawings by Dr. Rimmer.

MISS M. J. C. BECKET.

Oil painting

J. CARROL BECKWITH, New York.

Portrait in oil.

EUGENE BENSON, Rome.

Oil painting

DR. WM STURGIS BIGELOW.

Of Japanese art: One hundred and eleven pieces of lacquer; thirty-five pieces of stuffs and embroideries; six pieces of wood and ivory carving; nineteen pieces of bronze; eighteen pieces of pottery and porcelain; two hundred and sixteen swords and metal work; one hundred and seventy-seven *netsuke*, mostly ivory.

EDGAR J BISSELL, St. Louis, Mo.

Portrait in oil.

GEORGE BATY BLAKE.

Portrait by F. P. Vinton.

F. B. DE BLOIS.

Oil painting.

HORACE BONHAM, York, Pa.

Oil painting.

WM. I. BOWDITCH.

Portrait by Stnart.

J INGERSOLL BOWDITCH.

Portrait by Stuart.

ROBERT B BRANDEGEE, Berlin, Ct.

Two oil paintings.

MISS FIDELIA BRIDGES, New York.

Water-color.

RICHARD BRIGGS.

Forty-one pieces pottery, glass, and porcelain.

MARTIN BRIMMER.

Portrait by Stuart.

FRANCIS BROOKS.

Three oil paintings by W. M. Hunt.

- DR. BUCKMINSTER BROWN.
Two portraits by Copley.
- J. APPLETON BROWN.
Oil painting.
- MISS H. L. BROWN.
Water-color.
- MRS. CHAS. BROWNE.
Portrait by Stuart.
- WILLIAM GEDNEY BUNCE, New York.
Oil painting.
- H. R. BURDICK.
Oil painting.
- S. R. BURLEIGH, Providence, R. I.
Two water-colors.
- MRS. S. W. BUSH.
Two portraits by Stuart.
- MISS CALLENDER, Newport, R. I.
Two portraits by Stuart.
- H. T. CARISS, Philadelphia, Pa.
Water-color.
- MISS E. M. CARPENTER.
Oil painting.
- NINO CAVAZZA.
Piece statuary.
- MRS. THOS G. CARY, Cambridge.
Portrait by Stuart.
- A. B. CHACE, Valley Falls, R. I.
Portrait by Miss A. C. Nowell.
- G. G. CHANNING, Milton, Mass.
Portrait by Stuart.
- DR. WILLIAM F. CHANNING, Providence, R. I.
"The Gibbs Washington," by Stuart.
- MISS M. L. CHAPIN, Providence, R. I.
Oil painting.
- WILLIAM M. CHASE, New York.
Oil painting.
- HARRY CHASE, New York.
Oil painting.
- MRS. L. L. CHICKERING.
Portrait by Stuart.
- FREDERICK S. CHURCH, New York.
Water-color.
- W. W. CHURCHILL, Jr.
Portrait in oil.

MISS LILIAN CLARKE.

Oil painting by Hunt, and a drawing by Dr. Wm. Rimmer.

W. A. J. CLAUS.

Oil painting.

REV. J. H. CLINCH.

Portrait by Stuart.

JAMES M. CODMAN, Brookline.

Portrait by Stuart.

J. FOXCROFT COLE.

Two oil paintings, three water-colors.

MISS C. W. CONANT, Brooklyn, N. Y.

Two oil paintings.

JOHN CONSTABLE, Constableville, N. Y.

Portrait by Stuart.

T. JEFFERSON COOLIDGE.

Six portraits by Stuart.

COLIN C. COOPER, Jr., Philadelphia, Pa.

Oil painting.

MISS HELEN CORSON, Plymouth Meeting, Pa.

Oil painting.

W. W. COWELL, Philadelphia, Pa.

Two water-colors.

MRS. M. C. CRADDOCK, Louisville, Ky.

Portrait by Stuart.

T. B. CRAIG, Philadelphia, Pa.

Oil painting.

FREDERIC CROWNINSHIELD.

One oil painting, one water-color.

J. F. CURRIER, Munich.

Oil painting.

MISS ALICE M. CURTIS.

One oil painting, one water-color.

E. L. CUSTER.

Portrait in oil.

MRS. CHAS. W. DABNEY.

Four paintings by Hunt.

WILLIAM H. DABNEY, Jr.

Water-color.

HENRY R. DALTON.

Portrait by Stuart.

RICHARD H. and MISS R. C. DANA.

Two hundred and fifty-six drawings, and nineteen sketches in oil and chalk, by Washington Allston.

CHAS. G. DANA.

Oil painting.

MRS. ROBERT K. DARRAH.

One oil painting, one water-color.

WALTER L. DEAN.

Oil painting.

THOMAS W. DEWING, New York.

Oil painting.

PROF. I. L. DIMAN, Providence, R. I.

Portrait by John Selinger.

W. S. DROWN, Newburyport, Mass.

Two oil paintings.

JOHN W. DUNSMORE.

Portrait in oil.

PRES. C. W. ELIOT, Cambridge.

Two portraits by Stuart.

DR. G. E. ELLIS.

Portrait by F. P. Vinton.

MISS LUCY ELLIS.

Portrait in charcoal.

JOHN J. ENNEKING.

Oil painting.

MRS. EUSTIS.

Portraits by Allston and Gambadella.

DR. WILLIAM EVERETT, Quincy, Mass.

Portrait by Stuart.

CHAS. FAIRCHILD.

Oil painting by J. Appleton Brown.

MISS I. J. FALCONER, Brooklyn, N. Y.

Pen and ink sketch of Stuart by himself.

PHILIP FAWCETT.

Oil painting.

RICHARD S. FAY.

Water-color.

WM. E. and MISS FETTE.

Seven miniatures, one piece lace, four samplers, two pieces pottery, and one piece cloisonné enamel.

JOSEPH N. FISKE.

Oil painting by Vedder.

B. F. FOLEY, Newton, Mass.

Two medallion heads by Miss Margaret F. Foley.

EDWARD K. FOOTE, Cincinnati, Ohio.

Two water-colors.

J. MALCOLM FORBES, Milton, Mass.

Oil painting by Mrs. W. R. Ware.

MISS SARAH FORBES, Milton, Mass.

Water-color.

MISS CARIE C. FRAZAR, Watertown, Mass

Portrait bust.

DANIEL C. FRENCH, Concord, Mass.

Portrait bust.

GEORGE FULLER.

Oil painting.

WILLIAM H. GARDINER.

Portrait by F. P. Vinton.

GEO. A. GARDNER.

Portrait by Mrs. Whitman.

MRS. JOHN L. GARDNER, Jr.

Paintings by Hunt, Corot, Ziem, Fisher, Courbet, Cole, La Farge, Diaz, Jacque, Mrs. Whitman, J. A. Brown, and F. H. Smith.

EDMUND H. GARRETT.

Oil painting.

J. M. GAUGENGIGL.

Oil painting.

MRS. ALEXANDER GILCHRIST, Hampstead, England.

Thirty-five engravings, drawings, and water-colors, by Wm. Blake.

MRS. HORATIO GREENOUGH.

Two portraits by Stuart; bas-relief by Horatio Greenough.

OTTO GRUNDMANN.

Portrait in oil.

MISS LUCRETIA P. HALE.

A piece of embroidery.

MISS ELLEN D. HALE.

Portrait in oil.

HENDRICKS A. HALLETT.

Oil painting.

WILLIAM F. HALSALL.

Oil painting.

MRS. JOSEPH HARRISON, Philadelphia, Pa.

Portrait by Stuart.

CHARLES HENRY HART, Philadelphia, Pa.

Portrait by Stuart; engravings by Wm. Blake and Gimbrede. 1 vol., illustrated by Blake.

ANGELO HEILPRIN, Philadelphia, Pa.

Oil painting.

MRS. AUGUSTUS HEMENWAY.

Oil painting by Hunt; bust by Dr. Wm. Rimmer.

HENRY L. HIGGINSON.

Oil painting by Troyon.

JOHN A. HIGGINSON.

Drawing by M. Retzsch.

MISS L. C. HILLS, Newburyport, Mass.

Oil painting.

HENRY HITCHINGS.

Two water-colors.

GEORGE VON HOESLLIN.

Four oil paintings, four pen and ink drawings.

MISS E. E. P. HOLLAND, Cambridge.

One piece embroidery.

GEO. W. HOLLIS, Allston, Mass.

Oil painting by Frost Johnson.

MRS. OLIVER WENDELL HOLMES, Jr.

Fourteen embroidered panels.

DR. R. W. HOOPER.

Portrait by Stuart.

EDWARD W. HOOPER.

Forty-two engravings, drawings, and water-colors, by Wm. Blake.

MRS. FRANCIS C. HOUSTON.

Two oil paintings.

MISS MARION HOVEY.

Miniature by Isabey.

MISS E. B. HUMPHREY.

Three water-colors.

MRS. WILLIAM M. HUNT.

Five pieces of pottery, one piece carved furniture.

GEORGE INNESS, Jr., New York.

Oil painting.

MISS N. S. JACOBS, New York.

Oil painting.

PATRICK T. JACKSON.

Portrait by Copley.

MRS. PATRICK T. JACKSON.

Miniature by Duchesne.

MISS MELICENT JARVIS.

Two water-colors.

MISS PIERRE JENKS.

Two portraits in oil.

CHAS. FEDERICK JOHNSON, Dorchester.

Portrait by Stuart.

FROST JOHNSON, New York.

Oil painting.

JOHN B. JOHNSTON.

Two oil paintings.

MISS SARAH J. F. JOHNSTON.

Three charcoals.

MESSRS. JONES, McDUFFEE & STRATTON.

Twenty-eight pieces of porcelain and pottery.

MISS MARY E. JOSLYN.

Water-color.

THOMAS JUGLARIS.

Two oil paintings.

MISS HELENA DE KAY, New York.

Two oil paintings.

WM. H. KEITH, St. Augustine, Fla.

Seven pieces silver, from excavations in Florida.

D. T. KENDRICKS.

Drawing by Dr. Rimmer.

EPHRAIM KEYSER, Baltimore, Md.

Portrait bust.

HENRY P. KIDDER.

Oil painting, and a charcoal by Hant.

RALPH B. KING, New York.

A piece of Brussels tapestry.

EDWARD R. KINGSBURY, Bangor, Me.

Oil painting, and a charcoal.

ALBERT M. KNIGHT.

Five pieces porcelain; five pieces carved cocoanut-shell; one piece carved agate, and one piece jade. Chinese.

W. J. KNOWLTON.

The Leidy collection of gems, two hundred and twenty-one in number.

MISS HELEN M. KNOWLTON.

Oil painting.

S. R. KOEHLER.

Photographs of excavations in Rome; etchings by Wm. Leibl; Swinburne's "Essay on Blake."

GEO. C. LAMBDIN, Germantown, Pa.

Oil painting.

THOS. O. LANGERFELDT.

Water-color.

THOMAS LEAMING, Philadelphia, Pa.

Two oil paintings.

L. J. B. LINCOLN.

Oil painting by Geo. Fuller.

WM. J. LINTON, New Haven, Ct.

Three water-colors.

WILLIAM H. LIPPINCOTT, Paris.

Oil painting.

HENRY W. LONGFELLOW, Cambridge.

Two portraits by Stuart.

ERNEST LONGFELLOW, Cambridge.

Three oil paintings.

- CALEB WILLIAM LORING.
Two portraits by Stuart.
- FRANK W. LORING.
Table, Chinese.
- REV. S. K. LOTHROP.
Portrait by Stuart.
- WILL H. LOW, New York.
Oil painting.
- J. G. LOW, Chelsea, Mass.
Specimens of the manufacture of the Chelsea Art Tile Works.
- JOHN AMORY LOWELL.
Portrait by Stuart.
- GEO. W. LYMAN.
Three portraits by Stuart.
- DR. GEO. H. LYMAN.
Portrait by Stuart.
- WILLIAM F. MACY, Foxboro', Mass.
Two oil paintings.
- MRS. J. MARCOU, Cambridge.
Oil painting by Démerest.
- HOMER MARTIN, New York.
Oil painting.
- GEO. C. MASON, Newport, R. I.
Miniature of Stuart by Miss Goodridge.
- F. B. MAYER, Annapolis, Md.
Oil painting.
- GEO. WILLOUGHBY MAYNARD, New York.
Two oil paintings.
- MISS LOUISE McLAUGHLIN, Cincinnati, Ohio.
Water-color.
- CHARLES H. MILLER, New York.
Three oil paintings.
- FRANK D. MILLET.
Three oil paintings.
- PIERRE MILLET.
One piece sculpture in terra-cotta.
- MISS MINNS.
Two paintings, and a drawing by Dr. Wm. Rimmer.
- ROBERT C. MINOR, New York.
Two oil paintings.
- MRS. CHAS. H. MINOT.
Two portraits by Stuart.
- SAMUEL S. MITCHELL, New York.
Oil painting.
- CHARLES L. MITCHELL, New Haven, Ct.
Oil painting by C. H. Miller.

JOHN T. MORSE, Jr.

Oil paintings by Hunt, Daubigny, Michel, and Vedder.

MISS MARY L. MORSE.

Two water-colors.

GEORGE C. MUNZIG.

Two portraits in oils.

HENRY MUHRMAN, Cincinnati, Ohio.

Three water-colors.

MISS NESMITH.

Portrait by Mrs. Whitman.

MRS. S. NEWELL.

One piece bronze.

JOHN B. NEWTON, Newport, R. I.

One piece of embroidery.

MRS. NICHOLS, Providence, R. I.

Oil painting by Dr. Wm. Rimmer.

EDWARD G. NILES.

Oil painting.

THOS S. NOBLE, Cincinnati, Ohio.

Oil painting.

MISS EMILY D. NORCROSS, Cambridge.

Oil painting.

CHAS. ELIOT NORTON, Cambridge.

One hundred and seven drawings and water-colors by John Ruskin.

MISS ANNIE C. NOWELL.

Portrait in oil; two water-colors.

BENJAMIN F. NUTTING.

Water-color.

GEO. S. J. OLIVER, Fayal.

Twenty-five pieces porcelain, Chinese.

MISS MARIA R. OAKLEY, New York.

Oil painting.

MISS H. FRANCES OSBORNE, Peabody, Mass.

Two oil paintings.

J. W. PAIGE.

Three ornaments, in silver and enamel, of a Kabyle woman.

MRS. FREDERICK W. PAINE, Worcester, Mass.

Portrait by Stuart.

MRS. CHAS. J. PAINE.

Portrait by Stuart.

MRS. JOHN C. PALFREY.

Portrait by Mrs. Whitman.

FRANCIS PARKMAN.

Portrait by Stuart.

HENRY PARKMAN.

Portrait by Stuart.

MISS ELLEN T. PARKMAN.

Portrait by Stuart.

MRS. PARNELL.

Portrait by Stuart.

STEPHEN PARRISH, Philadelphia, Pa.

Two oil paintings.

PROF. T. PARSONS, Cambridge.

Portrait by Stuart.

MISS GEORGINA PARSONS.

Water-color.

S. H. PEARCE.

Oil painting by Chas. Sprague Pearce.

CHARLES SPRAGUE PEARCE, Paris.

Oil painting.

EDWARD N. PERKINS.

Portrait by Stuart.

CHARLES C. PERKINS.

Oil painting by Niccolo Canzoni, and a water-color.

OLIVER H. PERRY, Lowell, Mass.

Portrait by Stuart.

W. L. PICKNELL, Paris.

Oil painting.

CHARLES F. PIERCE.

Oil painting.

H. WINTHROP PIERCE, Revere, Mass.

Water-color.

BENJAMIN C. PORTER.

Portrait in oil.

MISS MARY PRATT.

Two portraits by Stuart.

JAMES PRIESTMAN.

One piece carved wood.

MRS. FREDERICK O. PRINCE.

Two portraits by Stuart.

MRS. WM. E. PRINCE, Newport, R. I.

Portrait by Stuart.

MISS SARAH G. PUTNAM.

Portrait in oil.

ARTHUR QUARTLEY, New York.

Oil painting.

EINRICH REIN, Providence, R. I.

Two oil paintings.

JOHN REVERE.

Two portraits by Stuart.

F. G. RICHARDS.

Four portraits by Stuart.

SAMUEL B. RINDGE, Cambridge.

Portrait by Copley.

ESTATE OF DR. WILLIAM RIMMER.

Two pieces of sculpture; fifteen oil paintings; eighty drawings and sketches; thirty-six original drawings for the book on "Art Anatomy."

MISS ELLEN ROBBINS.

Water-color.

SIR RANDAL H. ROBERTS.

Water-color.

JAS. R. ROBERTSON & SON, Chelsea, Mass.

Specimens of their Chelsea ware.

THOMAS ROBINSON.

Oil painting.

E. W. ROLLINS.

Drawing by Pietro da Cartona.

BENJAMIN S. ROTCH.

Oil painting by Lambinet.

ARTHUR ROTCH.

Two water-colors.

MISS MARGARET RUFF, Philadelphia, Pa.

Oil painting.

MRS. GEO. R. RUSSELL.

Two portraits by Stuart.

SAMUEL H. RUSSELL.

Portraits by Stuart and F. P. Vinton.

ALBERT P. RYDER, New York.

Oil painting.

AUGUSTUS SAINT-GAUDENS, New York.

Portrait bust, lent by Yale College, and four medallions in bronze.

NATHAN SAMUEL.

Portrait by Otto Grundmann.

CHAS. W. SANDERSON.

Water-color.

IGNATIUS SARGENT, Brookline.

Portrait by Stuart.

R. T. SARGENT, Brookline, Mass.

Portrait in oil.

WILLIAM SARTAIN, New York.

Three oil paintings.

MISS EMILY SARTAIN, Philadelphia, Pa.

Oil painting.

SCHOOL OF ART NEEDLEWORK.

A portière, owned by T. F. Cushing.

HORACE E. SCUDDER, Cambridge.

Twenty-eight engravings, drawings, and water-colors, by Wm. Blake.

GIDEON SCULL.

Oil paintings by Jacque, Courbet, and Dela Vega.

JOHN SELINGER, Providence, R. I.

Portrait in oil.

DR. G. C. SHATTUCK.

Two portraits by Stuart.

LEMUEL SHAW.

Portrait by Stuart.

CHRISTIAN H. SHEARER, Philadelphia, Pa.

Oil painting and one water-color.

THE SISTERS OF ST. MARGARET'S.

Altar cloth, embroidered by the Sisters of St Margaret's.

JAMES D. SMILLIE, New York.

Oil painting.

GEORGE H. SMILLIE, New York.

Oil painting.

FRANK HILL SMITH.

Two oil paintings.

F. HOPKINSON SMITH, New York.

Water-color.

MISS SARAH E. SMITH, Salem, Mass.

Charcoal drawing.

MRS. AUGUSTUS SPARHAWK.

Carved idol. Fetich.

MRS. JARED SPARKS, Cambridge.

Portrait by Stuart.

MRS. DANIEL N. SPOONER.

Fifty pieces of pottery and porcelain. Chinese; three pieces laequer; four pieces jade; two pieces carved ivory; two pieces carved horn; two pieces enamel on copper; one piece hair agate; one piece horn, mounted in silver; one piece bronze; one piece glass.

MRS. J. LEWIS STACKPOLE.

Portrait by Stuart, and a water-color.

RICHARD M. STAIGG.

Two oil paintings.

MISS ALICE B. STEVENS.

Water-color.

JAMES STILLMAN, New York.

Oil painting by Homer Martin.

O. B. STILLMAN.

Two prints by Dürer and Schongauer.

JAMES M. STONE.

Portrait of F. X. Dengler.

DR. LINCOLN R. STONE, Newton, Mass.

One piece embroidery.

NATHANIEL H. STONE, Jamaica Plain.

Oil painting by Mrs. W. R. Ware.

MRS. HENRY P. STURGIS.

Three miniatures on ivory; a carved ivory ball; necklace of carved peach-stones; celadon bowl, Chinese; and a sampler.

RICHARD SULLIVAN.

Paintings by Ruysdael, Allston, Stuart, Vedder, and two of the Dutch school.

MRS. WM. B. SWETT.

Portraits by Blackburn and Hunt; three pieces of porcelain.

JOHN R. TAIT, Baltimore, Md.

Two oil paintings.

MRS. WM. A. TAPPAN.

Two oil paintings by Mrs. Dixey.

ROGER TAPPAN.

Two water-colors.

MRS. G. M. THACHER.

Two portraits by Stuart.

MRS. CHRISTOPPER T. THAYER.

Portrait by Stuart.

MRS. S. J. TRYON.

Oil painting.

MRS. GEO. TYSON.

Screen, Japanese lacquer.

DR. CHAS. E. VAUGHAN, Cambridge.

Portrait by Stuart.

FREDERICK P. VINTON.

Three portraits in oil.

DOUGLAS VOLK, New York.

Two oil paintings.

GEORGE W. WALES.

Thirty-two pieces Persian and Rhodian pottery, four pieces Castelli ware, one piece of glass, Chinese, and a miniature on ivory.

MISS SUSAN M. L. WALES.

Three water-colors.

RICHARD W. WALLIS, Chicago, Ill.

Oil painting, water-color, and a charcoal.

WILLIAM R. WARE.

Drawing by Dr. Rimmer.

MRS. WILLIAM ROTCH WARE, Milton, Mass.

Three oil paintings.

OLIN L. WARNER, New York.

Three portrait busts, two medallions in plaster, one in bronze.

GEO. S. WASSON.

Three oil paintings.

REV. R. C. WATERSTON.

Two portraits by Stuart, seventeen engravings, water-colors and drawings by Wm. Blake, eleven volumes illustrated by engravings by Blake, engravings by James Parker, and James Basire.

OTIS S. WEBER.

Two oil paintings.

E. L. WEEKS, Paris.

Oil painting.

J. ALDEN WEIR, New York.

Three oil paintings.

MRS. WM G WELD.

Two illuminated missals of the fifteenth and sixteenth centuries.

MRS. S. W. WHITMAN.

Two oil paintings,

GEORGE W. WHITTAKER, Providence, R. I.

Oil painting.

HAMILTON G. WILD.

Oil painting.

MRS. EDWARD A. WILD.

Eight water-colors by McIlvaine.

GEO. F. WILDE.

Portrait by Stuart.

MRS. S. K. WILLIAMS.

Two portraits by Stuart.

MISS MARY E. WILLIAMS.

Oil painting.

MRS HENRY WINSOR, Philadelphia, Pa.

Two portraits by Stuart.

ROBERT C. WINTHROP.

Three portraits and a landscape by Stuart.

MISS LAURA WOODWARD.

Oil painting.

A. H. WYANT, New York.

Oil painting.

GEO. H. YEWELL, New York.

Two oil paintings.

LIST OF TRUSTEES, 1881.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,	OTIS NORCROSS,
CHARLES C. PERKINS,	JOHN T. BRADLEE,
CHARLES W. ELIOT,	BENJAMIN S. ROTCH,
WILLIAM ENDICOTT, JR.,	E. R. MUDGE,
SAMUEL ELIOT,	CHARLES G. LORING,
FRANCIS E. PARKER,	WILLIAM R. WARE,
HENRY P. KIDDER,	CHARLES ELIOT NORTON,
WILLIAM B. ROGERS,	EDWARD W. HOOPER.

APPOINTED BY HARVARD COLLEGE.

WILLIAM GRAY,	HENRY J. BIGELOW,
THOMAS G. APPLETON.	

APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,	J. ELLIOT CABOT,
GEORGE W. WALES.	

APPOINTED BY THE MASS. INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,	M. DENMAN ROSS,
HENRY B. ROGERS.	

EX OFFICIO.

F. O. PRINCE, <i>Mayor of Boston.</i>
WILLIAM W. GREENOUGH, <i>Pres. Trustees Public Library.</i>
EDWIN P. SEAVER, <i>Superintendent Public Schools.</i>
JOHN W. DICKINSON, <i>Secretary Board of Education.</i>
JOHN AMORY LOWELL, <i>Trustee of the Lowell Institute.</i>

OFFICERS AND COMMITTEES FOR 1881.

MARTIN BRIMMER	<i>President.</i>
HENRY P. KIDDER	<i>Treasurer.</i>
CHARLES C. PERKINS	<i>Honorary Director.</i>
CHARLES G. LORING	<i>Curator.</i>
EDWARD H. GREENLEAF	<i>Secretary.</i>

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,	WILLIAM W. GREENOUGH,
OTIS NORCROSS,	EDWARD W. HOOPER,
CHARLES G. LORING.	

COMMITTEE ON THE MUSEUM.

CHARLES C. PERKINS,	GEORGE W. WALES,
J. ELLIOT CABOT,	WILLIAM R. WARE,
HENRY J. BIGELOW,	MARTIN BRIMMER,
CHARLES G. LORING.	

FINANCE COMMITTEE.

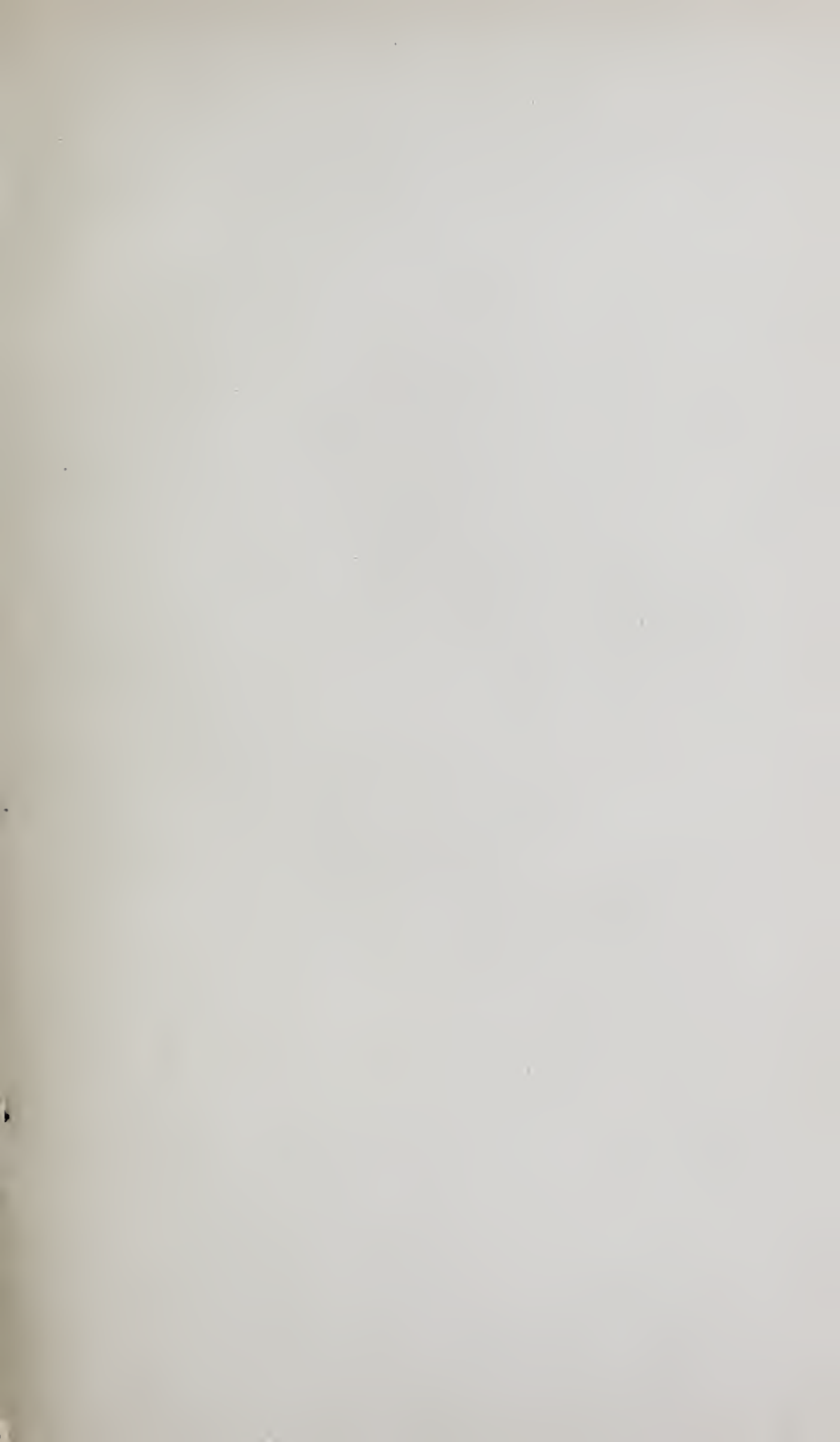
WILLIAM GRAY,	JOHN A. LOWELL,
E. R. MUDGE.	

COMMITTEE ON LIBRARY.

HENRY B. ROGERS,	WILLIAM R. WARE,
EDWARD W. HOOPER.	

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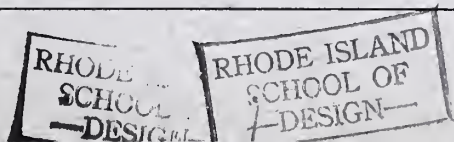
TRUSTEES
OF THE
MUSEUM OF FINE ARTS.

SEVENTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1882.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1883.



TRUSTEES

OF THE

MUSEUM OF FINE ARTS.

SEVENTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1882.



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34 SCHOOL STREET.

1883.

REPORT OF THE EXECUTIVE COMMITTEE.

Boston, January 1, 1883.

THE Executive Committee presents the following report for the year 1882 : —

The receipts of the Museum have been as follows : —

From single admissions	\$4,378 75	
From season tickets	14 00	
		<u>\$4,392 75</u>
From sale of catalogues	\$1,879 80	
Less cost	1,546 95	
		<u>332 85</u>
		<u><u>\$4,725 60</u></u>

The number of visitors at the Museum has been as follows : —

Paid admissions, exclusive of season tickets	17,515
Free admissions on days other than Saturdays and Sundays	36,054
Admissions on free days	129,586
	<u>183,155</u>
Average number on Sundays	1,547
“ “ “ Saturdays	914
“ “ of paying visitors on other days	67

The apparent gain in total admissions, and the great gain in free admissions on paying days, are due to the fact that the pupils of the school were this year for the first time passed through the registry gate. This gave a large increase on paying days, but did not affect the free days.

Since the last annual meeting, the Board has lost by death three of the twelve Trustees named in the act of incorporation.

Mr. Benjamin Smith Rotch was naturally selected as a incorporator from his acquaintance with the fine arts and his cultivated taste. Professor William Barton Rogers, though unable, from engrossing occupations, to devote his time to the Museum, gave it the assistance of his name, which to any institution was an honor.

Mr. Otis Norcross deserves from this corporation a particular tribute of gratitude and respect. At every stage of its progress he has been most valuable in his advice and energetic in his assistance. The interest which he took in everything to which he gave his attention, and the thoroughness with which he did everything which he undertook, were never better shown than in his connection with this institution. His experience in municipal affairs and the weight which his opinion always had in Boston were at different times of great importance to the Trustees. Of the many public enterprises with which this judicious, energetic, and public-spirited citizen was connected, there are few to which he proved so useful, and none by which his loss will be more severely felt, or where his place will be more difficult to supply. By his will he gave to the corporation a legacy of five thousand dollars.

In conclusion, the committee can only repeat the usual congratulations on the success of the Museum in all the directions which its founders had at heart. The encouragement which comes from public favor — the favor of all classes in the community — has always attended it. They may be pardoned for observing that this brings with it not only duties but expenses. The building, even as now enlarged, is not sufficient to display the collections, or to accommodate the very numerous visitors. Such institutions in other countries have the aid of the state, and are among the most costly of the objects to which public money is applied. This institution relies solely on the munificence of private citizens; and without the continuance of that munificence yearly and monthly, without large and constant drafts on its generous friends, it cannot fulfil public expectation as an ornament to the city and a useful assistant in popular education.

F. E. PARKER,

For the Committee.

REPORT

OF THE

COMMITTEE ON THE MUSEUM.

JANUARY 18, 1883.

TO THE TRUSTEES:

Gentlemen, — The history of the Museum during the past year contains no record of striking events, and offers no points of unusual interest for consideration. The ship has kept on her course with even keel, and is to-day in as good condition as when we presented our last annual report. But two exhibitions have been held during the twelvemonth, one of all the portraits of General and Mrs. Washington that could be brought together; the other of sixty oil pictures, one hundred and five water-colors, and eight charcoal drawings, by the late and much lamented artist, Mrs. Sophia Towne Darrah, of whose remarkable abilities they gave ample proof. A third exhibition, in continuation of the projected series of annual exhibitions of the works of American artists, was planned, but subsequently given up, as for various reasons it appeared doubtful whether sufficient material could be collected for the purpose.

Of the exhibitions held, that of the Washington portraits demands special record, as it is not probable that its like will be again seen. The idea of holding it was suggested by the arrival in this country of the portraits of the first President and his lady, painted from life by James Sharples of England, in 1794. These, by the kind consent of their proprietor, Major Walter, were hung at the Museum, side by side with the Stuart portraits belonging to the city and the Athenæum, and other authentic likenesses, such as the Gibbs portrait, by Stuart, lent by Dr. W. F. Channing of Providence; that by the same artist, belonging to the Hon.

R. C. Winthrop; and that by Trumbull, painted for the City Hall, Charleston, S. C., loaned for the occasion, by the mayor of that city. These, together with a portrait, said to have been enlarged by Copley, from a miniature of his own, owned by Mr. Thomas Inglis, and a portrait by Rembrandt Peale, contributed by Mrs. Hemenway, made a total of ten pictures, eight being likenesses of the General, and two of Mrs. Washington.

In connection with the subject of exhibitions, we may mention that two are projected for the ensuing year: viz., one to be held in the spring, of pictures by those New York artists who have within the past few years founded a school apart from the Academy; and the other to be opened in the autumn, of pictures by artists from all parts of the country. This latter is intended to continue the series of our Annual Exhibitions, which it is to be hoped will not again be interrupted, as the Museum can accomplish no more fitting duty than that of offering regularly recurring opportunity to American artists, at home and abroad, to exhibit their works in its well-lighted galleries. The possibility offered to the Museum of securing remarkable pictures from other Exhibitions during the past year has not been neglected, as is shown by the fact that the picture gallery now contains one of the most famous and assuredly one of the most interesting of modern works, the *Jeanne d'Arc*, by Bastien LePage, obligingly contributed by its proprietor, Mr. Erwin Davis, of New York.

Other notable loans made since our last report to the Museum are those by Mr. C. C. Felton, of a number of paintings of the Venetian School, ascribed to Titian, Bonifazio, Tintoretto, and other masters, together with a *Madonna Child and donor* by a very rare Genoese master of the fifteenth century, *Nicolaus da Voltri*; and of pictures belonging to Messrs. J. T. Morse, J. H. Sturgis, and others. The fine Dutch paintings bought at the Demidoff sale, and offered to the Museum by one of our Trustees, still hang on its walls unpurchased. That this will not long be the case is much to be desired, as there are several genuine works among them of a high degree of excellence, such as the *Teniers*, the *Nicholas Maas*, the *Van Huysum*, etc., whose possession would add greatly to the prestige of the Museum. As a large sum has been promised

towards their purchase by private persons, as their owner has himself liberally contributed to increase it, and as the Fine Arts Committee of the Athenæum has also made a generous appropriation to the same end, it will not be difficult to attain it, should the Trustees stamp the project with their approval by contributing such an amount as they may deem fitting to the total already reached. Our reference to the Athenæum, whose efficient aid has never failed us from the beginning, gives us an opportunity of mentioning that it has lately completed the series of electrotype copies of coins in the British Museum, by the addition of the five remaining sections to the two already placed in our keeping. A full list of important donations is given elsewhere; but at the risk of repetition we may be permitted to point out the following as of special importance among them, namely:—

A valuable collection of over five hundred engravings, from Mr. George W. Wales.

Fifty-six pieces of wrought iron, from Dr. W. S. Bigelow.

Six pieces of lace, from Mrs. Wales.

A picture by Mrs. Darrah, from her husband, Mr. R. K. Darrah.

A landscape, Inness, from Mr. Geo. Higginson.

Institution of the Eucharist, ascribed to Luca Giordano, from Mrs. Louis Thies.

A number of Egyptian antiquities, from Dr. James Grant.

A landscape, by Robert Barrett Browning, from Mrs. Bloomfield H. Moore.

A number of architectural models in plaster and stone, from the heirs of Jacob Bigelow.

Many wood engravings and etchings, from American artists.

The purchases made during the year are almost exclusively confined to the cast department. They include a large number of architectural pieces, parts of sepulchral monuments, etc., of the North Italian Renaissance, purchased for the committee by Mr. Bacon of the Assos expedition, and the imposing figures from the western gable of the Temple of Zeus at Olympia.

In concluding this report, we feel bound to repeat our annual complaint of want of space to exhibit what we have fitly, and our want of means to increase the collections already made. Any

one who enters the so-called Loan Room, for instance, when it is comparatively empty of visitors, must perceive its overerowed state, and he who goes there on a free day, will be uncomfortably impressed with the fact. This want of room is not only to be regretted because it makes all convenient study of the many valuable objects there difficult at any time, and impossible on free days, but also because it is a source of danger.

Again, it is certain that nothing contributes so much to the real enjoyment of, and the good to be derived from a work of art as freedom from oppressive interruption in the process of examining it. Some inconvenience is unavoidable at times in a Museum, but we submit that in our case much could be done towards reducing it to a minimum by increasing our accommodations. This should be done as soon as possible, either by adding another side to the present edifice, or by putting up a temporary building on the vacant lot, to which the casts could be removed, leaving the halls, which they now fill to overflowing, to be used for the placing of many objects now crowded together in the rooms of the second story.

Trusting that some move in this direction may shortly be made, and once more commending the Museum to the active help of those in the community who have the cause of education at heart, and are disposed to aid it by gifts and bequests to one of its most efficient channels, we now bring our report to a close.

On behalf of the committee.

CHARLES C. PERKINS, *Chairman.*

J. E. CABOT.

REPORT OF THE LIBRARY COMMITTEE.

THE Library Committee made an informal report, as follows : —

Books and pamphlets given to the Museum during the year,	122
Books purchased during the year, at a cost of \$217.16	33
Total number of books which have been given to the Museum,	872
Total number of books which have been purchased	124
	<hr/>
Total number of books and pamphlets	996

The Library has been constantly used by the students of the school and the officers of the Museum, and in several instances by persons from the community at large. A card catalogue will be made as early as practicable, which will greatly facilitate the use of the books.

ANNUAL ACCOUNT OF RECEIPTS AND EXPENDITURES, 1882.

Dr.

MUSEUM OF FINE ARTS IN ACCOUNT WITH H. P. KIDDER, TREASURER.

Cr.

Works of Art: From General Funds . . . \$2,541 67		Balance in the Globe National Bank, January, 1882 . . . \$882 08
" " Everett Fund Income, . . . 205 00	\$2,746 67	Income General Investments . . . 2,773 73
Fixtures and Furniture	1,744 02	Income Everett Fund . . . 430 00
Investments:		Income N. C. Nash Fund . . . 404 92
For N. C. Nash Fund, \$9,000 New Mex. & So. Pac. Rs, at \$114 and com. . . \$10,271 25		Income B. P. Cheney Fund . . . 300 00
5 shares Atch., Topeka & Santa Fé R. R. Stock . . . 413 75		Income John L. Gardner Fund . . . 900 00
For Otis Norcross Fund, \$5,000 Atch., Topeka & Santa Fé R. R. 6s, at par . . . 5,000 00		Income Gray Fund . . . 1,022 28
Income Gray Fund expended	15,685 00	Sales of Catalogues (profit, \$332.85) . . . 1,879 80
Library Committee	905 00	Receipts for Admissions . . . 4,302 75
Legal Expenses, Huntington Ave. Land . . . 428 44		Heating and Lighting various Schools . . . 100 00
Income Otis Norcross Fund: . . . 25 00		Received from J. R. Osgood & Co. for Attendant while photographing Engravings . . . 30 00
One month's interest at 6 per cent on \$5,000 . . . 25 00		Legacy Otis Norcross (Permanent Fund) . . . 5,000 00
Expense Account:		Kidder, Peabody & Co., Account Loans . . . 10,000 00
I. Under Committee on Museum, —		Sales of Investments: . . . \$2,135 00
(a) Printing Catalogues . . . \$1,546 93		\$2,000 N. Y. & N. E. 6s, at \$106½ net . . . \$2,135 00
(b) Transporting and placing Works of Art . . . 564 01		8,000 " " " 107 less com., . . . 8,550 00
(c) Miscellaneous . . . 868 98		Received from Saturday Evening Art Club
II. Under Executive Committee, —		. . . . .
(a) Repairs . . . 417 77		. . . . .
(b) Heating and Lighting . . . 1,266 13		. . . . .
(c) Pay of Attendants . . . 6,236 11		. . . . .
(d) Printing and Advertising . . . 122 27		. . . . .
(e) Salary of Secretary . . . 400 00		. . . . .
(f) Miscellaneous . . . 1,251 87		. . . . .
III. Treasurer's Book-keeper . . . 150 00		. . . . .
IV. Salary of Curator . . . 3,000 00		. . . . .
Balance in Globe National Bank, Jan., '83 . . . 15,824 09		. . . . .
	1,561 04	. . . . .
	\$38,944 26	. . . . .

Audited and found correct.

Boston, Jan. 31, 1883.

W. W. GREENOUGH, } Auditing Committee.

E. W. HOOPER, }

Boston, Jan. 18, 1883.

E. & O. F.

H. P. KIDDER, Treas.

\$38,944 26

Dr.

TRIAL BALANCE, MUSEUM OF FINE ARTS, JANUARY, 1883.

Cr.

Building Account, First Wing	\$260,082 49	Original Subscription	\$265,032 96
Extension, 1879	60,861 62	Subscription of 1878	126,003 00
		Donations and Legacies	9,876 36
Triangle Land, Huntington Avenue		Everett Fund	7,500 00
Fixtures and Furniture		N. C. Nash Fund	10,000 00
Works of Art		B. P. Cheney Fund	5,000 00
Library Committee		John L. Gardner Fund	20,000 00
Investment		Otis Norcross Fund	5,000 00
N. C. Nash Fund		Income Everett Fund	1,110 00
B. P. Cheney Fund		Income N. C. Nash Fund	1,064 92
John L. Gardner Fund		Income B. P. Cheney Fund	852 95
Otis Norcross Fund		Income John L. Gardner Fund	1,350 00
Income Otis Norcross Fund		Income Gray Fund (for Engravings)	1,488 04
General Investments:		San Donato Subscription	300 00
\$16,000 Chh., Bur. & Quin. R. R. 7s	\$16,000	Profit and Loss	4,999 35
Mortgage Estate of J. P. Squire, North St.,	30,000		
Balance			
	46,000 00		
	1,561 04		
	\$459,577 58		

Boston, Jan. 18, 1883.

E. & O. E.

HENRY P. KIDDER, *Treas.*

We, the undersigned, having examined the within trial balance, and compared the same with the audited trial balance of Jan. 1, 1882, find the within to be correct. We have seen all the evidences of property called for hereby, and all property disposed of during the year has been satisfactorily accounted for to us. We have also examined the current account of the Treasurer for the year 1882, and have seen that all the receipts stated therein have been properly credited, and that all the payments have been duly charged and properly vouched.

Boston, Jan. 31, 1883.

W. W. GREENOUGH, } *Auditing*
 E. W. HOOPER, } *Committee.*

DONATIONS IN 1882.

A. V. S. ANTHONY.

Three wood engravings.

NATHAN APPLETON.

A terra-cotta statuette by Clodion, 1714, and a book of photographs, thirty in number, from the original drawings of the *liber studiorum* of J. M. W. Turner, in the South Kensington Museum.

A. C. BALDWIN.

Ten specimens of Samian ware, found near London.

SYLVESTER BAXTER.

A piece of carved wood from the altar of a ruined Franciscan Chapel at Zuñi, New Mexico.

THE HEIRS OF JACOB BIGELOW, M. D.

Eleven architectural models of plaster and five of stone, four casts from Roman busts.

HENRY J. BIGELOW, M. D.

Forty-eight Egyptian antiquities.

WILLIAM STURGIS BIGELOW, M. D.

Fifty-six pieces of wrought-iron work from Belgium.

W. B. CLOSSON.

A wood engraving.

TIMOTHY COLE, Utrecht, L. I.

Twenty-two wood engravings.

ROBERT K. DARRAH.

An oil painting by Mrs. Sophia Towne Darrah, "Glass Head, Manchester."

STEPHEN J. FERRIS, Philadelphia.

Three etchings.

GEROME FERRIS, Philadelphia.

Two etchings.

FRANK FRENCH, New York.

Seven wood engravings.

LIEUTENANT-COMMANDER H. H. GORRINGE, New York.

Cast of a torso of marble found under the obelisk at Alexandria.

JAMES GRANT, M. D., Cairo, Egypt.

Twenty-five Egyptian antiquities.

MRS. ASA GRAY, Cambridge.

A piece of Turkish embroidery.

Bequest of MRS. B. D. GREENE.

Two oil paintings, one ascribed to Constable, and one of the Spanish school.

GEORGE HIGGINSON.

An oil painting by Geo. Inness.

GEORGE E. JOHNSON.

Three wood engravings.

FREDERICK JUENGLING, New York.

Twenty-three wood engravings.

G. KRUELL.

Four wood engravings.

CHARLES G. LORING.

Eighty-four lithographs and eight photographs of architectural subjects.

JOHN A. LOWELL.

Two hundred and eighty-eight specimens of engraved cards.

MISS M. LOUISE McLAUGHLIN, Cincinnati, O.

A vase from the Rookwood Pottery, decorated by herself.

MRS. BLOOMFIELD H. MOORE, Philadelphia.

An oil painting by Robert Barrett Browning, "Solitude."

MRS. MARIA LONGWORTH NICHOLS, Cincinnati, O.

Twelve pieces of pottery made at the Rookwood Pottery, Cincinnati, O.

JAMES R. OSGOOD.

Helotype of LePage's "Joan of Arc."

CHARLES PARSONS, New York.

A wood engraving.

JAMES ROBERTSON'S SONS, Chelsea, Mass.

Five pieces of pottery.

CHARLES ROWLEY, JR., Manchester, England.

Fifty-four autotypes of the works of English artists, published by the English Picture Publishing Company.

SALVIATI, Venice, through Messrs. Jones, McDuffee & Stratton.

A glass vase.

MRS. LOUIS THIES, Dresden, Germany.

An oil painting ascribed to Luca Giordano, "The Institution of the Eucharist."

JOHN TINKEY, Brooklyn, L. I.

Five wood engravings.

GEORGE W. WALES.

A collection of engravings, five hundred and thirty-two in number, and two catalogues of engravings.

MRS. GEORGE W. WALES.

Six pieces of lace.

EDWARD WHEELWRIGHT.

An oil painting by Rosa da Tivoli.

J. H. E. WHITNEY, New York.

Five wood engravings.

DONATIONS TO THE LIBRARY

FOR THE YEAR 1882.

THOMAS G. APPLETON.

A Biographical and Critical Dictionary of Painters and Engravers by Michael Bryan. Unique edition, with many illustrations bound with the text. 13 vols., 4to.

ARCHÆOLOGICAL INSTITUTE.

Third Annual Report of the Executive Committee. Papers of the Institute. Classical Series I.

BOSTON PUBLIC LIBRARY.

Bulletins Nos. 60, 61, 62, 63. Thirtieth Annual Report.

ADOLPHE BRAUN & Co., Paris.

General Catalogue of Photographs published by them.

MISS C. A. BREWER.

Ancient Needlepoint and Pillow Lace: twenty photographs.

BUREAU OF EDUCATION, Department of the Interior, Washington.

Thirty-eight documents: Reports of the Commissioner of Education. Circulars of Information, etc.

DALTON DORR, Secretary.

Sixth Annual Report of the Trustees of the Penn. Museum and School of Industrial Art, Philadelphia.

HENRY FARRAR.

Catalogue of the Fifteenth Annual Exhibition of the American Water-Color Society, New York. Catalogue of the Exhibition of the New York Etching Club.

MRS. ASA GRAY.

Two catalogues of foreign collections.

CHARLES M. KURTZ.

Illustrated Art Notes; Fifty-seventh Annual Exhibition National Academy of Design, New York.

CHARLES G. LORING.

The American Architect and Building News. 7 vols. 1879 to 1882. The Art Interchange. 7 vols. 1878-1881. Six catalogues and Pamphlets.

MASS. INSTITUTE OF TECHNOLOGY.

Eighteenth Annual Catalogue.

METROPOLITAN MUSEUM, New York.

Twelfth Annual Report of the Trustees.

JAMES R. OSGOOD & Co.

The old Masters of Belgium and Holland, by Eugene Fromentin.

PENNSYLVANIA ACADEMY OF FINE ARTS.

Illustrated Catalogue of the fifty-third annual exhibition; Catalogue Exposition Belge des Beaux-Arts. Catalogue of the first annual exhibition of the Philadelphia Society of Etchers.

CHARLES C. PERKINS.

Bibliographie méthodique et raisonné des Beaux-Arts, by Ernest Vinet, two numbers. The department of coins and medals in the British Museum; A guide to the principal gold and silver coins of the Ancients, by B. V. Head.

F. W. PUTNAM.

Fifteenth Annual Report of the Trustees of the Peabody Museum, Cambridge.

WALTER SMITH.

Two pamphlets on art education, by the donor.

ROBERT C. WINTHROP.

Thirteen catalogues of foreign collections and exhibitions.

TWENTY-TWO catalogues and pamphlets, from various persons.

CONTRIBUTIONS TO THE LOAN EXHIBITION

FOR THE YEAR 1882.

[This list does not include a large number on exhibition, reported in previous years.]

ENRIQUE AINZ, Portland, Me.

Twelve specimens of Moorish arms.

THOMAS G. APPLETON.

Eleven oil paintings by Tintoretto, Constable, Morland, Benson, Stuart, Newton, Gay, Corot, and Troyon.

NATHAN APPLETON.

An oil painting by E. vander Poel.

THE BOSTON ATHENÆUM.

An oil painting by Stuart Newton: portrait of Fisher Ames. Five frames of electrotype copies from coins in the British Museum. Sixty photographs of mythological subjects, and thirty Arundel publications.

JOHN C. BANCROFT, Milton, Mass.

Four pieces of decorative wood-work.

J. A. BAYLEY.

A jewelled cameo, cut by Berini.

MISS M. J. C. BECKET.

Two oil paintings: "Oaks and Sheep at Port Royal, Va.," and "Twilight, Va."

HENRY J. BIGELCW, M. D.

Two oil paintings by Copley and Allston, and a marble bust of a Roman Emperor.

WILLIAM STURGIS BIGELOW, M. D.

A candalabrum of wrought iron from Antwerp.

BUCKMINSTER BROWN, M. D.

Two oil paintings by Copley.

MRS BRUEN.

A fresco, said to be taken from Fribourg.

L. R. CAZEAUX.

An oil painting by Blackburn.

GEORGE B. CHASE.

An oil painting by Diaz.

J. EASTMAN CHASE.

An oil painting by Mrs. Darrah.

MISS L. B. COMINS.

An earthen pot, decorated by herself.

A COMMITTEE OF CITIZENS OF BOSTON.

An oil painting by Huntington: portrait of Hon. R. C. Winthrop.

A COMMITTEE OF CITIZENS OF BOSTON.

An oil painting by F. P. Vinton: portrait of William Warren.

A COMMITTEE OF HARVARD GRADUATES.

An oil painting by W. M. Chase: portrait of President Hayes.

F. P. CROCKETT.

A collection of Zulu arms and accoutrements, dresses, etc.

CHARLES P. CURTIS.

An oil painting by Mrs. Darrah.

ROBERT K. DARRAH.

Fifty-two oil paintings, one hundred and four water-colors, eight charcoals, and two pastels, by Mrs. Darrah.

ERWIN DAVIS, New York.

Two oil paintings by Bastien LePage and R. Collin.

THOMAS C. FELTON, Cambridge, Mass.

Oil paintings by Tintoretto, Titian, Bonifacio, Nicholas da Voltri, Gasper di Negri, Bordone, and two unknown.

MRS. JOHN M. FORBES.

Eighteen oil paintings by H. C. Ford of the Spanish Missions in California.

MISS SARAH FORBES.

Two water-color sketches.

MRS. E. E. FOSTER, Worcester, Mass.

An oil painting by W. E. Norton.

MRS. HORATIO GREENOUGH.

A marble statue, "Love Captive," and a marble bust of Hamilton, by Horatio Greenough, and an oil painting by Stuart.

MISS HARRIET J. GUILD.

Two oil paintings by Gasper Poussin, and Couture.

MRS. JOHN P. HEALY.

An oil painting by Chester Harding; portrait of Daniel Webster.

MRS. GEORGE HEARST, San Francisco, Cal.

A piece of Flemish tapestry.

MRS. AUGUSTUS HEMENWAY.

An oil painting by Rembrandt Peale, portrait of Washington.

MISS BERTHA VON HILLERN.

An oil painting, "Sycamore Tree on the Shenandoah River."

ROBERT HINCKLEY.

Two oil paintings, "Alexander's Feast," and "The Model and the Maid."

MISS MARIAN HOVEY.

Portrait of Mme. Recamier.

MRS. LUCIUS L. HUBBARD, Cambridge, Mass.

Two pieces bronze; three pieces lace; and two engravings.

THOMAS INGLIS.

Two oil paintings by Mrs. Darrah; and a portrait of Washington, attributed to Copley.

MRS. HENRY P. JACQUES.

Seven pieces of porcelain, one of bronze, one of cloisonné enamel, one of jade, and one of agate.

JOHN JEFFRIES, executor of MRS. B. D. GREENE.

An oil painting by Solomon Ruysdael.

MISS M. A. JONES.

A brocade dress.

MRS. M. V. KEENAN, Cincinnati, O.

A piece of Rookwood pottery, decorated by herself.

MRS. HENRY LEE.

Two oil paintings by Mrs. Darrah.

MRS. ROLAND C. LINCOLN.

Two oil paintings by Mrs. Darrah.

J. S. LOCKE, Cambridge, Mass.

A brass tray, Turkish, repoussé work.

ERNEST LONGFELLOW.

Two oil paintings, "Misty Morning near Cambridge," and "On the Nile."

MISS SERAFINA LORING.

Four water-colors, Spanish school; and a piece of carved ivory.

JOHN T. MORSE, JR.

Nineteen oil paintings by Mettling, Troyon, Richet, Miralles, Wasson, Daubigny, Cole, Hunt, Michel, Vedder, Porter, Homer, Diaz, Latouche, Chabray, Courbet, and Mrs. Darrah.

MRS. LEOPOLD MORSE.

A pair of Indian moccasins.

S. H. PEARCE.

Two oil paintings by Charles Sprague Pearce, and Frederick A. Bridgeman.

W. J. PHELPS, Lowell, Mass.

An oil painting, "Tillers of the Soil."

EIMRICH REIN, Providence, R. I.

An oil painting, "Hardanger Fjord, Norway."

MRS. R. A. RICHARDS, Cambridge.

An oil painting by Hunt.

MRS. HENRY D. ROGERS.

Three oil paintings by Smibert and Blackburn.

SAMUEL H. SAVAGE.

Twenty-four pieces of Central American pottery.

MRS. QUINCY A. SHAW.

An oil painting by Daubigny.

FRANK HILL SMITH.

An oil painting ascribed to Luca Giordano.

MRS. RICHARD M. STAIGG.

An oil painting by R. M. Staigg: portrait of George H. Calvert.

MISS J. A. STODDARD, Fairhaven, Mass.

Two pieces of embroidery, taken in a prize vessel in the Revolutionary war.

JAMES M. STONE.

Two oil paintings: "The Scouts," and "The Last Hitching Post."

JOHN H. STURGIS.

Two pieces of tapestry, one piece of cloisonné enamel, five pieces of engraved copper, tinned, and two pieces of straw-work from Syria.

An oil painting by Miss Anna J. Pertz, portrait of Richard H. Dana, and an oil painting by Etty.

MRS. A. C. SWEET.

An oil painting by Corot.

MRS. WILLIAM B. SWETT.

Three pieces of embroidery.

MRS. W. A. TAPPAN.

A water-color by Mrs. Caroline Carson.

MRS. L. B. TITUS.

Two miniatures.

THE CITY OF CHARLESTON, S. C.

An oil painting by Trumbull: portrait of Washington.

THE ENGLISH HIGH SCHOOL ASSOCIATION.

An oil painting by Otto Grundmann: portrait of Rev. R. C. Waterston.

HENRY C. TYLER.

Two oil paintings by Sully.

GEORGE W. WALES.

A piece of porcelain.

MAJOR JAMES WALTER, England.

Three oil paintings by Sharples, portraits of George and Martha Washington.

LIST OF TRUSTEES, 1883.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,	CHARLES G. LORING,
CHARLES C. PERKINS,	CHARLES ELIOT NORTON,
CHARLES W. ELIOT,	EDWARD W. HOOPER,
WILLIAM ENDICOTT, JR.,	STANTON BLAKE,
SAMUEL ELIOT,	HENRY L. PIERCE,
FRANCIS E. PARKER,	EPHRAIM W. GURNEY,
HENRY P. KIDDER,	W. P. P. LONGFELLOW,
SAMUEL D. WARREN.	

APPOINTED BY HARVARD COLLEGE.

WILLIAM GRAY,	HENRY J. BIGELOW,
THOMAS G. APPLETON.	

APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,	J. ELLIOT CABOT,
GEORGE W. WALES.	

APPOINTED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,	M. DENMAN ROSS,
HENRY B. ROGERS.	

EX OFFICIO.

ALBERT PALMER, *Mayor of Boston.*
WILLIAM W. GREENOUGH, *Pres. Trustees Public Library.*
EDWIN P. SEAVER, *Superintendent Public Schools.*
JOHN W. DICKINSON, *Secretary State Board of Education.*
AUGUSTUS LOWELL, *Trustee of the Lowell Institute.*

OFFICERS AND COMMITTEES FOR 1883.

MARTIN BRIMMER	. . . .	<i>President.</i>
HENRY P. KIDDER	. . . .	<i>Treasurer.</i>
CHARLES C. PERKINS	. . . .	<i>Honorary Director.</i>
CHARLES G. LORING	. . . .	<i>Curator.</i>
EDWARD H. GREENLEAF	. . . .	<i>Secretary.</i>

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,	EDWARD W. HOOPER,
WILLIAM W. GREENOUGH,	SAMUEL D. WARREN,
CHARLES G. LORING.	

COMMITTEE ON THE MUSEUM.

CHARLES C. PERKINS,	GEORGE W. WALES,
J. ELLIOT CABOT,	MARTIN BRIMMER,
HENRY J. BIGELOW,	W. P. P. LONGFELLOW,
CHARLES G. LORING.	

FINANCE COMMITTEE.

WILLIAM GRAY,	STANTON BLAKE,
AUGUSTUS LOWELL.	

COMMITTEE ON LIBRARY.

HENRY B. ROGERS,	EDWARD W. HOOPER,
EDWARD N. PERKINS.	

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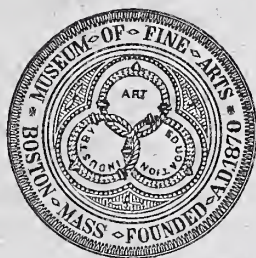
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TRUSTEES
OF THE
MUSEUM OF FINE ARTS.

EIGHTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1883.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1884.

RHODE ISLAND
SCHOOL OF

TRUSTEES

OF THE

MUSEUM OF FINE ARTS.

EIGHTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1883.



BOSTON :
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1884.

REPORT OF THE EXECUTIVE COMMITTEE.

Boston, January 17, 1884.

THE Executive Committee presents the following report for the year 1883 : —

The receipts at the Museum have been as follows : —

From single admissions	\$4,180 00	
From season tickets	14 00	
	<hr/>	\$4,194 00
From commissions on sales		44 83
From sales of catalogues	\$1,807 35	
Less cost of catalogues	1,281 02	
	<hr/>	526 33
		<hr/>
		<u>\$4,765 16</u>

The number of visitors at the Museum has been as follows : —

Paid admissions, exclusive of season tickets	16,720
Free admissions on days other than Saturdays and Sundays, including pupils of the school	28,987
Free admissions on Saturdays and Sundays	106,844
	<hr/>
	152,551
Average number on Sundays	1,255
“ “ “ Saturdays	799
“ “ of paying visitors on other days	64

Since the last annual meeting, the Trustees, impressed by the crowded state of the collections, have instructed the Executive Committee to propose plans for an enlargement of the building. After a discussion of several projects, the committee came to the opinion that the best form in which to make the addition would be to build, at the same time, a section of each wing. The main advantages of this scheme are that it gives opportunity for the

symmetrical arrangement and growth of all the departments of the Museum in the way most convenient for the public and for students, and that it is the most commodious and economical for the administration of the building. The plans prepared by Messrs. Sturgis and Brigham provide an additional floor-space of about 6,780 square feet on each of the principal stories. On the first story the greater part of this space would be given to casts of sculpture, and the remainder to antiquities. On the second story, the extension of the west wing would be used for works of decorative art; that of the east wing for pictures and engravings. A large room in this wing is intended for special exhibitions, which now require, when they occur, the displacement of the pictures in the main gallery. In the basement, now overcrowded, several rooms much needed for the working of the Museum are arranged.

The plans, having been approved in principle by the Trustees, are now in charge of the committee, to be considered more carefully in their details. There are, however, no funds applicable to the execution of these plans.

The current expenses of the last year, including the small sum required for the maintenance of the Library, but not including an unusual expenditure for fixtures and furniture, amount to \$18,181.97. The income from all sources, exclusive of that restricted to the purchase of works of art, is \$10,311.64. The balance, \$7,870.33, has been paid from the unrestricted funds in the hands of the Trustees, which are now reduced to about \$34,000. The committee does not know any way by which the expenses can be diminished without impairing the usefulness of the collections. It is plain that this state of things cannot last long, and that a fund yielding a considerable permanent income will soon be required for the continued existence of the Museum. The generous favor with which this institution has been regarded does not permit us to doubt that sufficient means for its support and extension will be found when its needs are fully understood.

For the Committee,

MARTIN BRIMMER.

REPORT

OF THE

COMMITTEE ON THE MUSEUM.

MR. PRESIDENT, AND GENTLEMEN OF THE BOARD OF TRUSTEES :

The present report, now respectfully submitted, tells, like the reports which have preceded it, of fresh acquisitions, and thus furnishes added reason for urging an enlargement of the Museum building, whose accommodations were long ago insufficient for the proper exhibition of our collections, and are now so much so that it is difficult to dispose even temporarily of such additions as are constantly made to them through purchases, gifts, bequests, and loans. While the Museum exists it must either increase or decrease ; for, like all other things in this world, it cannot stand still. Give it room for growth, and there need be no apprehension as to the result ; cramp it and leave it to struggle with insufficient resources, and the fair promise of its early years will never be fulfilled.

We think it will be generally allowed that the Museum deserves constant and substantial encouragement. Thanks to the many valuable objects collected, and their good classification and arrangement, it has in the short space of seven years won for itself an excellent reputation throughout the country. Without any pretence at an impossible rivalry with European institutions of its kind, we have repeatedly had occasion to observe that it produces a most favorable impression upon foreign visitors, and that it is evidently better appreciated by our fellow-citizens on their return from abroad than it was before they left home. If we are not deceived in thinking that the value of what we have been able to gather together is enhanced by such widened experience, we may believe that our own estimate of its worth is not exaggerated, and thus assured, be impelled to make strenuous efforts to obtain means for the much-needed extension of the Museum building.

Among the objects which will gain greatly in effect, when we have sufficient wall-space to allow of their exhibition in a suitable light, are such large reliefs as the Amazon from the Villa Albani, the slab from the Pergamon frieze, and that from the Arch of Titus. At present these casts are killed by a front-light. Lighted from the side, they would assume a totally different aspect. Take, as a further example of the temporary annihilation of a cast through improper location, Michael Angelo's "Lorenzo de' Medici." Were it placed in a niche, and lighted from above as the original is in the chapel for which the great sculptor made it, it would be hardly recognizable as the cast which you now see stripped of all those grand shadows which were as much a part of it in the artist's mind as its pose, its costume, and its accessories.

This is not the place to enlarge upon so fruitful a topic as the fitting location of works of art in a Museum; and, with an expression of the hope that we may soon be able to treat some of those in our charge with more justice than we can at present, we pass on to speak of the exhibitions held during the past year.

These have been two in number, both of American pictures. The first, which opened May 7, and closed June 3, included one hundred and forty-four works previously shown in New York at the sixth annual Exhibition of the Society of American Artists. As many of these were previously unknown in Boston, the collection was specially interesting.

The second, our fourth annual exhibition of contemporary American art, which contained two hundred and thirty-six pictures, opened on the 16th of October, and closed on the 29th of November. Your Committee, knowing that exhibitions were to be held at the same time in Philadelphia and Boston, had doubted the wisdom of attempting a third, but decided to do so, being reluctant again to interrupt its series of annual exhibitions. The result gave reason for satisfaction in the resolution taken, as the exhibition turned out to be one of the strongest of its kind ever held in Boston, many of whose best artists were well represented in it. Among the works shown were one by Charles Sprague Pearce, which won a gold medal at the Paris Salon of 1883, and one by W. L. Picknell, which received an Honorable Mention at that of 1880.

From the list of donations, elsewhere reported in full, we select some of the most important for mention in this report: —

DONATIONS.

From Mr. Thomas Gaffield, a large collection of fragments of antique Roman glass; from Mr. Thomas Inglis, three drawings by Copley; from Miss C. A. Brewer, Persian paintings, and one hundred and thirty-nine pieces of brass and copper ware from various districts of India; from Mr. J. W. Paige, seventy-three pieces of embroidery and lace; thirteen of wrought iron, eighteen panels of earved oak from Belgium, thirty-two tiles, and various other articles; from Mr. J. B. Stearns, of New York, fifty pieces of Chiriqui pottery; from Miss C. L. W. French, six pieces of Wedgwood ware, and nine others of porcelain and pottery; from Mr. Martin Brimmer, a large altar-piece, representing the Entombment and Assumption of the Virgin, with full-length figures of Saints, of the Sienese school of the latter part of the fourteenth century; a picture of the Entombment, by Massari (1569-1633), a Bolognese pupil of Lodovico Caracci, and a Still Life by Chardin, signed and dated 1764; from Messrs. Cole, Closson, Johnson, Garrett, Attwood, Sylvester and the Century Company, a number of wood engravings; from the American Archaeological Society, a large number of antiquities excavated at Assos, some of which will be at once exhibited, while the rest, consisting of architectural fragments, must be kept out of sight for want of room.

LOANS.

From the Athenæum, four valuable drawings by Copley; from the New York Decorative Art Society, a very fine display of embroideries; from Messrs. Brimmer, Kidder, Morse, Abbott, and Judge Allen, a number of valuable pictures; from the heirs of Mrs. H. G. Otis, portraits of Shakespeare, formerly in the Old Globe Tavern, of Gilbert Stuart, Stuart Newton, and G. P. Healy, by these artists respectively; of Longfellow by Healy, and of N. P. Willis by Alexander; from Mr. Irwin, the Jeanne d'Arc of Bastien-Lepage.

PURCHASES.

A large cast of the Jupiter Slab from the Pergamon Gigantomachia frieze at Berlin; a portrait by Blackburn in fine condition, valuable to the Museum as the work of a hitherto unrepresented early American painter.

As the foregoing list of additions is not unusually long for an annual list, it may be taken as a fair gauge of the probable rate of

accumulation in future years. We offer it to you, gentlemen, as a basis for computing how long it will be before it will be necessary to close our doors against further additions, until more space is provided in which to exhibit them. Whether this be done speedily or not, the necessity of giving increased assistance to the curator is pressing. For want of helping hands, much which should be done is left undone, and the chief officer is overwhelmed with work which he should not be called upon to do. Ever active, in season and out of season, he has made the interests of the Museum his own since they were first confided to him ; and it is incumbent upon us to show our appreciation of his unflagging zeal by relieving him as far as possible from doing personally what others can do equally well under his direction, in order to leave him time to do what no one can do so well as himself.

On behalf of the Committee,

CHARLES C. PERKINS, *Chairman.*

SPECIAL REPORT ON THE INCREASE OF THE COLLECTIONS.

Boston, October 29, 1883.

THE Committee on the Museum, instructed to prepare a scheme for the regular increase of the collections, presents the following report: —

The request of the Trustees cannot well be complied with without considering the objects which the Museum has in view. If we had one limited and sharply defined purpose, there would be no difficulty in preparing the scheme required. But, in fact, the Museum was founded upon a very broad basis. Its aims, as expressed in its charter, are to make, maintain, and exhibit collections of works of art, and to afford instruction in the fine arts: as expressed by the words on its corporate seal, they are, “Art, Industry, Education”: as implied by the condition of free access for the public contained in the deed of its land, they are the benefit and pleasure of the whole community. The terms thus used represent in the briefest way the needs in which the Museum had its origin, and in which it still finds its continuing impulse. Those needs are large and various, because our people are intelligent, aspiring, curious in everything relating to the arts, conscious of their own inexperience in them, and resolved that their curiosity shall be gratified, and their taste cultivated. To satisfy them, it is of the first importance that our collections should attract, interest, and instruct the public; and it is of an importance second only to this that they should meet the requirements of the artist, the student, the designer, and the specialist.

To accomplish these ends as best we may requires careful economy of our narrow space and our limited funds.

In using our space, the first object should be to give it to those things which have the greatest interest and beauty; the second, to secure the proportionate growth of all the departments of the Museum.

In using our funds, we must be governed by substantially the same considerations; with this distinction, that while we can have

no more room for the collections than we can afford to build, we can fortunately exhibit many more works of art than we can pay for. As a rule, original work is beyond our means. Sculpture of the best periods is almost absolutely out of our reach. Of pictures, drawings, and engravings by good masters, and of the finest examples of decorative art, we could buy but a small number. The whole value of our collections depends substantially upon two resources: the one, that costly original works are collected by many persons who generously lend or give them to the Museum for the public benefit; the other, that, in sculpture and some of the other arts in which the best original examples are not procurable either by the Museum or by individuals, reproductions of almost equal value for study can be had at a reasonable cost.

It seems, then, too plain for argument that we must rely principally on the liberality of others for original works of art, and that we should spend the greater part of the money available for purchases in buying reproductions. Upon what plan these should be bought is the important point to determine.

The architectural casts that are desirable are those from which builders and students can get the details of the best ornament in the several styles, and some help in the study of proportions.

As to coins, metal-work, etc., it seems sufficient to say that our purchases should be of the best examples only, and that they should be proportioned to the importance of the art represented.

Of Braun's carbon photographs from drawings by the old masters, we ought, in the opinion of committee, to possess the whole collection.

In buying casts of sculpture, we should be limited by nothing but the lack of space to exhibit them. As to the plan on which these should be selected, there are two principles of choice which give room for difference of opinion. We may choose only those pieces of sculpture which, by the general agreement of competent judges, are the most perfect: or, we may choose those which exhibit most completely the history of the art: or, refusing to be governed absolutely by either principle, we may seek to be guided chiefly by the wants of those who use the Museum. The last course seems to the committee the wisest. With this view we should give the preference to the most admirable examples of the art (and mainly of Greek art) in its best periods, because we aim at the cultivation of taste by exhibiting works which conform to

highest standard of excellence, and because the students who use the sculpture galleries are chiefly students of drawing, who require the best models. On the other hand, we must recognize the fact that, with many persons, the interest in sculpture is greatly enhanced by the observation of its progress, of its difficulties slowly yielding before fresh influences, and the power of genius. We must recognize also that our collection may be very useful to those who are specially students of antiquity or of art in its relations to history. We should, therefore, regard it as a secondary object to illustrate the history of sculpture by works typical of its most important periods.

If the Trustees concur in the opinion that purchases of original work must at present be the exceptions rather than the rule, we have to inquire what circumstances may justify the exceptions. These, in the judgment of the committee, may occur : —

First. When the Museum, by joining in or supplementing a subscription, can make a desirable acquisition by a comparatively small outlay.

Second. When there is an opportunity to obtain a work of decorative art which would be of value as a study for designers. In regard to this, it is to be remembered that the Museum has always received a generous support from gentlemen who were partly moved by the conviction that many manufactures could be benefited by free access to well selected examples of design.

Third. When a good representative work of a Boston artist, especially of the older school, can be bought, it being one of the functions of every museum to put on its walls a fair exhibition of the progress of local art; and,

Fourth. When an exceptional chance is offered to secure a work of permanent value at small cost.

The amount spent by the Trustees for works of art up to Jan. 1, 1883, have been : —

For reproductions, —

Casts of sculpture	\$16,224 30
Architectural casts	828 98
Reproduction of coins and metal-work	753 49
Photographs	199 00

\$18,005 77

For original work : —

Paintings and sculpture of American		
artists	\$1,912 25	
Other paintings and sculpture	850 00	
Engravings	170 00	
Works of decorative art	4,824 00	
	<hr/>	\$7,756 25
		<hr/>
		\$25,762 00
Expended under direction of the donor		1,050 00
		<hr/>
		\$26,812 00

The sum of \$7,756.25, thus expended for original work, was supplemented by \$3,100, supplied by the liberality of individuals.

It will be seen from this statement that the recommendations of the committee do not deviate from the policy hitherto followed by the Trustees. These recommendations are intended to apply to the straitened expenditure to which we have been accustomed. They rest, however, upon principles and limitations of choice which apply also to any plan for the future.

Even with the ampler resources which the public favor encourages us to hope for, we must still rely largely on reproductions. There would be no difficulty in carrying a scheme for the purchase of these into any extent of detail. The materials are abundant. What we want we can have.

To frame a scheme for the purchase of original works is, however, practicable only in the most general way. We must assume as the foundation of it that the Museum is to be what its name expresses, a Museum of the Fine Arts ; that its primary intention is to collect and exhibit the best obtainable works of genius and skill ; that the application of the Fine Arts to industry, and the illustration of the Fine Arts by archæology, are both within its province, but that neither of these is its first object. On this basis we can form an idea of what our collections ought to be, and we can classify arts and schools of art according to their value and importance. Such classifications have repeatedly been made. Individual opinions may differ about them, but the general consent of cultivated men furnishes us with a safe and sufficiently definite standard.

But when we endeavor to make our ideal a reality, we shall have to do exactly what other collectors do, — watch opportunities and seize them, try to fill the most important gaps first, and keep the growth of the Museum proportionate in all its parts.

The committee begs leave, in conclusion, to express its sense of the urgent importance of adding to the collections in accordance with these views, or in accordance with such as the Trustees may think wiser.

CHAS. C. PERKINS,
J. ELLIOT CABOT,
HENRY J. BIGELOW,
GEORGE W. WALES,
MARTIN BRIMMER,
W. P. P. LONGFELLOW,
CHAS. G. LORING,

Committee on the Museum.

MEMORANDUM AS TO THE POSITION OF THE TRUSTEES OF THE
MUSEUM OF FINE ARTS IN REGARD TO EDUCATION IN THE FINE
ARTS, AND IN THE INDUSTRIAL OR DECORATIVE ARTS; *i. e.*,
IN THE APPLICATION OF DESIGN TO MANUFACTURES.

1. The Trustees recognize the duty of promoting such education as being imposed upon them by their charter. They propose to discharge this duty, as they have already done, and are now doing: —

By collecting and exhibiting works of art and works of industrial art, both their own and those of others.

By giving students free access to these collections at all times, with facilities for drawing and copying.

By giving the public free admission two days in the week.

2. Moreover, in the buildings already erected, so much of the first or basement story, and of the fourth story or roof, as is not needed for the uses of the Museum has been set apart for school purposes, and specially adapted to those purposes at the expense of the Trustees.

3. It has been and still is their policy to permit schools of Art, whether of the Fine Arts or of the so-called Industrial or Decorative Arts, to occupy these rooms, free of rent, charging the schools only with the actual cost of heating and taking care of these rooms. The School of Drawing and Painting, the School of Art Needlework, the School of China and Porcelain Painting, and the School of Carving and Modelling have occupied rooms in the basement and roof on those terms. In any future extension of the buildings and collections this policy will be adhered to, so far as the convenience of the Museum will permit.

The classes hitherto established have been temporary and tentative, without permanent endowments, and the Trustees have not considered it necessary to do more than to satisfy themselves that the direction of these classes was in good hands, not likely to bring discredit upon the Museum. They have not asserted any further control or right of visitation. Neither have they expended any money upon them, except for the purpose of adapting the building

itself to their use, as has been said. They have made no appropriations of money for the payment of instructors; and under no circumstances will they use for this purpose any money given them, unless it is expressly intrusted to them for this end.

4. But in the event of such instruction receiving permanent endowment, the Trustees would probably feel it obligatory upon them to assume the care of the funds, and to take the responsibility of the general direction of the instruction, inasmuch as it would not in their judgment be advisable to have permanent institutions established under their roof, occupying their rooms and using the collections intrusted to them, profiting by the good name and prestige of the Museum, and having it in their power to impair that good name, unless such institutions were within their own control. They would, moreover, find it necessary to insist that such endowments should be ample, so that in no case should the Museum be forced, for its own credit, to supplement these funds from its own resources.

5. The Trustees are accordingly prepared to receive and expend any sufficient funds that may be placed in their hands to promote the interests of education in the Fine Arts and in the Industrial or Decorative Arts, or in any special branches thereof, — especially in such branches as are pursued in this community, — erecting the necessary buildings, purchasing the necessary collections, and directing the necessary instruction, so as to further the ends of corporations or private persons giving money for this purpose; the terms of the trust being acceptable to them and to the Trustees.

In regard to the scheme of instruction to be adopted in such classes, and the relations of mutual assistance and co-operation desirable to establish between one class and another, it would be practicable for such classes to be set on foot separately, as from time to time the interests of the community may seem to require, or as endowments for special branches of instruction may be forthcoming, leaving the question of the organization of these different branches into a comprehensive system, to be determined as experience shall direct.

This memorandum, drawn up by Prof. W. R. Ware, formed part of a report submitted to the Trustees at a special meeting held August 15, 1881, and accepted by them.

ANNUAL ACCOUNT OF RECEIPTS AND EXPENDITURES, 1884
MUSEUM OF FINE ARTS IN ACCOUNT WITH H. P. KIDDER, TREASURER.

Dr.

Cr.

Works of Art: From General Funds . . .	\$1,377 70	Balance in Globe National Bank, Jan. 10, 1883 . .	\$1,551 04
" " Income Everett Fund, . . .	116 12	Income General Investments . . .	2,303 83
Fixtures and furniture . . .		Income Everett Fund . . .	490 00
Income Gray Fund expended . . .	\$1,493 82	Income N. C. Nash Fund . . .	660 00
Library Committee . . .	2,804 27	Income B. P. Cheney Fund . . .	235 50
Investment: . . .	2,146 31	Income John L. Gardner Fund . . .	900 00
Fifty-sev. n shares Atch., Topeka & Santa	505 94	Income Otis Norcross Fund . . .	300 00
Fé R. R. Co., for B. P. Cheney Fund . . .		Income Gray Fund . . .	400 00
Paid Kidder, Peabody & Co., int. on loans . . .	4,795 12	Interest of Bank Deposit . . .	18 90
Expense Account: . . .	42 27	Sales of catalogues (profit, \$526.33) . . .	1,807 35
I. Under Committee on Museum,—		Admission to Museum . . .	4,194 00
(a) Printing catalogues . . .	\$1,281 02	Heating and lighting the various Schools . . .	100 00
(b) Transporting and placing . . .		Paid by J. R. Osgood & Co., for attendant while pho-	
Works of Art . . .	1,451 44	tographing engravings . . .	25 00
(c) Miscellaneous . . .	967 98	Kidder, Peabody & Co., Loans . . .	5,750 00
II. Under Executive Committee,—		Sales of Securities: . . .	
(a) Repairs . . .	221 34	\$6,000 Chi., Bur. & Quin. R. R. 7's from	
(b) Heating and lighting . . .	903 42	General Investments . . .	\$7,507 50
(c) Pay of attendants . . .	7,156 94	5,000 At. & Pac. 6's from Cheney F's . .	4,783 75
(d) Printing catalogues . . .	185 79	Commission on sales at Fourth Annual Ex-	
(e) Miscellaneous . . .	1,648 10	hibition, less charges . . .	12,291 25
III. Salary of Curator . . .	3,000 00		44 83
IV. Salary of E. H. Greenleaf, Sec'y, . . .	\$1,300 00		
less paid by Inc. Gray . . .			
Fund, Library Com., . . .	600 00		
V. Bookkeeping, etc., at Treas. Office . . .	700 00		
	160 00		
Balance in New England Trust Company . . .			
	17,676 03		
	1,617 94		
	<u>\$31,081 70</u>		

E. & O. F.
Boston, Jan. 17, 1884.

H. P. KIDDER, Treasurer.

\$31,081 70

DONATIONS IN 1883.

K. C. ATWOOD.

Two wood engravings by himself.

DR. HENRY J. BIGELOW.

A Japanese shrine with image of Buddha; carved wood and gilt.

MISS CAROLINE A. BREWER.

One hundred and thirty-seven pieces of brass and copper ware from India, collected by Lockwood de Forest, of New York. Six Persian paintings on lacquer; two miniature portraits of Moon Taji Mahal and her husband; and an etching by Edmund H. Garrett.

MARTIN BRIMMER.

An altar-piece of the Sienese school, end of the fourteenth century, The Entombment and The Assumption of the Virgin. Two oil paintings, The Entombment, by Massari, Bolognese school, and a Still Life by Chardin.

FRANCIS BROOKS.

Two oil paintings, landscape, by Pandolfo; "Woman on a Couch," by G. Metsu.

JOSEPH THACHER CLARKE.

A carnelian seal, a winged sphinx, found at Assos.

WILLIAM B. CLOSSON.

Twenty-one wood engravings.

TIMOTHY COLE, Bath, L. I.

Eleven wood engravings.

MISS MARY FRASER CURTIS.

A pen and ink drawing by Herr Julius Nane.

Bequest of Miss IDA DEACON.

A relief in marble, by Crawford, after Thorwaldsen.

JOHN EVANS.

Two plaster casts.

MISS C. L. W. FRENCH.

Three pieces of Japanese porcelain from Arita; six pieces of Wedgwood, two pieces of old Brunswick ware, cups and saucers of old English, old Dresden, Sevres, and Bavarian ware.

The Century Company of New York, through W. LEWIS FRAZER.

Twenty wood engravings.

THOMAS GAFFIELD.

Six hundred and seventy-four fragments of Roman glass.

EDMUND H. GARRETT.

Two etchings, by himself.

By subscription through ALFRED GOULD.

Study in plaster for a statue of Charles Sumner. by the late Thomas R. Gould.

MISS HELEN GRIGGS.

A terra-cotta head of a man, Neapolitan.

GEORGE S. HALE.

A photograph of a drawing by Kaulbach.

HUBERT HERKOMER.

A mezzotint, by himself.

EDWARD W. HOOPER.

Two tiles from the palace of the Emperor Charles V., at the Alhambra, and one modern.

THOMAS INGLIS.

Three pencil drawings by Copley, and one by Gainsborough.

GEORGE E. JOHNSON.

A wood engraving.

MESSRS. JONES, McDUFFEE, AND STRATTON.

A jug made by Josiah Wedgwood & Sons.

CHARLES G. LORING.

Two fragments of marble figures from Ephesus, a fragment of glass, and bronze ring from Cos.

J. W. PAIGE.

Seventy-three pieces of lace, embroidery, etc; twenty-two spoons of gold, silver, brass, wood, and ivory; one knife; thirteen pieces of wrought iron from Belgium; eighteen pieces of carved wood from Belgium; thirty-two tiles, mostly Moorish; thirty-one Egyptian antiquities; three pieces of Chinese porcelain; and thirteen photographs of bindings of books, Persian.

First Japanese Manufacturing and Trading Company, of New York, through HEROMICH SHUGIO.

Two Kakemonos, Japanese.

JOSEPH B. STEARNS.

Fifty pieces of Chiriqui pottery.

H. E. SYLVESTER.

Two wood engravings, by himself.

GEORGE W. WALES.

A steel engraving by Schaff of "The Bathers," after Wm. M. Hunt.

A pottery jar from the school of art at Madras; seven photographs of a frieze by Andrea del Robbia and his son Luca.

MRS. GEORGE W. WALES.

A piece of Italian net, embroidered.

DONATIONS TO THE LIBRARY

FOR THE YEAR 1883.

DR. HENRY J. BIGELOW.

"Memorandum of the Earl of Elgin's pursuits in Greece." "Autobiography, reminiscences, and letters of John Trumbull, from 1756 to 1841."

MISS C. A. BREWER.

Fifteen catalogues, etc., of museums and collections in Europe.

GEN. L. P. DI CESNOLA, New York.

Four handbooks, etc., of the Metropolitan Museum.

W. H. ECKMAN, Secretary Cleveland Academy of Art.

"The Sketch Book, No. 1."

WILLIAM ENDICOTT, JR.

"Egyptian obelisks," by Lieut.-Com. H. H. Gorringe.

HENRY FARRER, New York.

"Illustrated catalogue of the American Water-Color Society"; "Catalogue of the New York Etching Club Exhibition."

JULIUS FRIEDLANDER, Berlin, through Miss Ellen Frothingham.

"Die Oskischen Münzen," von J. F.

DR. SAMUEL A. GREEN.

"A Lecture on Architecture, Sculpture, and Painting," by Redmond Barry.

E. H. GREENLEAF.

"Catalogue of the Twenty-seventh Annual Exhibition of the Boston Art Club."

F. STANHOPE HILL.

"Porcelain painting after the Dresden method," by the donor.

GEORGE F. KUNZ.

"American Gems and Precious Stones," by the donor.

JOHN M. LITTLE.

"Catalogue of the Art Department of the Exhibition of 1883, at the N. E. M. & M. I."

CHARLES G. LORING.

"Empire Français, Uniformes de la Garde Impériale," par Lalaisse.

"Catalogue of the twenty-eighth Exhibition of the Boston Art Club";

"Fifth Annual Report of the Boston Society of Decorative Art"; and

"F. Seymour Haden and Engraving," by Arlo Bates.

MRS. S. B. MAXWELL.

"Biennial Report of the State Librarian of Iowa."

GEN. ALBERT J. MEYER, Washington.

Annual Reports of the Chief Signal Officer to the Secretary of War, for 1872, 1880.

J. W. PAIGE.

Eight catalogues, etc., of museums and collections in Europe.

FREDERICK W. PUTNAM, Cambridge.

"Iron from the Ohio Mounds, etc."; and "Copper Implements from Mexico," by the donor.

JOSEPH M. ROGERS.

"Catalogue of the Black and White Exhibition of the Illinois Art Association of Chicago."

HORACE E. SCUDDER, Cambridge.

"An English Interpreter"; a Sketch of F. J. Shields and his Work, by the donor.

MRS. G. STEVENS, Chicago.

"Catalogue of the Autumn Exhibition of 1883."

RICHARD SULLIVAN.

"Abydos; Description des Fouilles exécutées sur l'emplacement de cette ville," par Auguste Mariette-Bey.

THE ARCHÆOLOGICAL INSTITUTE.

"Bulletin No. 1." "Regulations, list of officers, members, etc."

"Fourth Annual Report of the Executive Committee."

THE ART ASSOCIATION OF MONTREAL.

"The Report for 1882."

THE ART INSTITUTE OF CHICAGO.

"By-Laws, and the First Annual Report of the Trustees."

THE PARK COMMISSIONERS.

The Reports for 1881 and 1882.

THE BOSTON PUBLIC LIBRARY.

"Bulletins, 64, 65, and 66." "Thirty-first Annual Report."

THE PEABODY MUSEUM, Baltimore.

"Sixteenth Annual Report of the Provost to the Trustees."

THE PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia.

"Illustrated catalogue of the Fifty-fourth Annual Exhibition."

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART.

"Seventh Annual Report of the Trustees," and a "Circular of Committee on Instruction, 1883-1884."

THE WORCESTER FREE INSTITUTE OF INDUSTRIAL SCIENCE.

"Thirteenth Annual Catalogue, with plan of Instruction."

WILLIAM R. WARE, New York.

Five Catalogues of Foreign collections.

MESSRS. WELLINGTON AND BURRAGE.

"Some American Tiles," by F. D. Millet.

HON. ROBERT C. WINTHROP.

"Extract from the Proceedings of the monthly meeting of the Massachusetts Historical Society; Feb. 8, 1883."

F. H. UNDERWOOD.

"Catalogue of the Art Treasures of the United Kingdom, collected at Manchester in 1857."

CONTRIBUTIONS TO THE LOAN EXHIBITIONS

FOR THE YEAR 1883.

[This list does not include a large number on exhibition, reported in previous years.]

JERE ABBOTT.

Nine oil paintings by Hunt, Cole, Wild, Gay, Lambinet, H. Fuller, and Vedder.

MRS. J. H. ADDISON, Arlington, Mass.

An oil painting by Ary Scheffer, portrait of Com. Charles Morris, U. S. N.

J. W. ALEXANDER, New York.

An oil painting, portrait.

MRS. M. L. ALGER, New London, Conn.

Fourteen oil paintings by Meyer von Bremen, Verboeckhoven, Philippeau, Hazenelever, De Faey, Hogg, Haseleer, Kretschener, Herzog, Hermann, Kensett, Bricher, and Church.

HARRY ALLCHIN, Catskill, N. Y.

A water color, "On the Berkshire Downs, England."

JUDGE CHARLES ALLEN.

Six oil paintings by James M. Hart, Ceramano, Guillemin, De Haas, Munier, and Lambinet.

FRANCIS R. ALLEN.

A water color by Frederick B. Allen, "Rocks in a Fog, Bar Harbor, Me."

THOMAS ALLEN.

Two oil paintings, "Bridge at Sissingen," and "Crossing the Prairie."

A. A. ANDERSON, New York.

An oil painting, "Lady in White."

THOMAS G. APPLETON.

A book with a Maiollesque binding.

LOUIS DAVID ARATA, New York.

A pen and ink drawing, "Dog."

THE BOSTON ATHENÆUM.

Four drawings by Copley, and one by David Cox.

GEO. FLETCHER BABB.

Designs for cover and cover lining for the Century Magazine.

OTTO H. BACHER, Cleveland.

Two oil paintings: "Madonna" (Chioggia), and "Sunshine" (Street in Chioggia.)

MRS. LOUISA CROWNINSHIELD BACON, Boston.

Two water colors: A Country Interior, and Sketch at Mattapoiset.

MISS L. V. BACON.

A quilt, embroidered by herself.

R. M. BAILEY, Jr., Boston.

Two water colors, My Studio, and Crane and Bull.

MRS. RICHARD BAKER.

Ten pieces metal work; one piece of glass, German; two pieces mosaic, Florentine and Roman; five illuminations on parchment; two miniature portraits in wax; one piece of Limoges enamel; four pieces Italian embroidery; one piece Italian carving, of wood and ivory; one piece of Tyrolese carving, of wood and alabaster; two pieces of carved ivory; one piece of Maestro Giorgio pottery; and two oil paintings.

MISS BAKER.

Six oil paintings by Agnolo Gaddi, "Nicolo Alunno," "Lucas Cranach," and Willem Van Aelst; one piece of silver, one piece of tapestry, one of Venetian embroidery, one of brocade, and one of engraved ivory.

RICHARD BAKER.

Three pieces of old German arms.

THOMAS BALL, Florence.

Statuette Group of John Adams and Thomas Jefferson and The Mercury of the Revolution.

EDWARD H. BARNARD, Boston.

A charcoal, "Head Harbor, Isle au Haut."

MISS HANNAH H. BARNES.

A piece of embroidery, of about the time 1720.

FRANCIS BARTLETT.

An oil painting by Chas. Sprague Pearce, "The Prelude."

P. W. BARTLETT, Paris.

Sketch of a Crocodile (in bronze), and a Group of Rabbits (bronze).

MISS ELIZABETH H. BARTOL, Boston.

Medallion Portrait, terra-cotta, and three charcoal drawings, Naushon, Cedar at Manchester, and a study of a girl.

WALDO GAMALIEL BEAMAN, Boston.

An oil painting, "Warren's Hill, Westminster, Mass."

MISS MARIA J. C. BECKET, Boston.

An oil painting, "The Monk Felix," and a photograph after "Alma Tadema."

J. CARROLL BECKWITH, New York.

Three oil paintings: "Study of a Head," "Summer," and "A Study."

MISS MARY ANN BIGELOW.

Three pieces of bronze; one piece of carved wood; one piece of porcelain; one plaster cast; a crayon by Copley, portrait of Mrs. John Scollay, and two engravings, and a water color.

MESSRS. BIGELOW AND KENNARD.

A piece of silver, reproduction of a tankard of the time of Francis I.

MISS MARIE BIGELOW, Newport.

Two oil paintings: "Study of Apple-Blossoms" (decorative panel), and "Study of Cherokee Roses"; two charcoals, "A Brown Study," and "Waiting."

MRS. T. BLAGDEN.

An oil painting, portrait, by Miss Elizabeth Boott.

ARTHUR W. BLAKE, Brookline.

An oil painting by Walter Gay, "Girl Knitting."

E. H. BLASHFIELD, New York.

An oil painting, "The Minute-Men."

ROBERT BLUM, New York.

An oil painting, "The Casa D'Oro."

MISS ELIZABETH BOOTT.

An oil painting, portrait, by F. Duveneck, and two by herself, portrait of a gentleman, and "Roses."

MISS ABBY A. BRADLEY.

Five pieces of Chinese porcelain, one piece of enamel on copper; one piece of bamboo.

MRS. LEVERETT BRADLEY, Gardiner, Me.

A water color, "Hallowell — Kennebec River."

MRS. BRADLEY.

A water color by Charles W. Sanderson, "Near Dorchester, Mass."

R. B. BRANDEGEE, Berlin, Conn.

Two oil paintings: "Portrait," and "The Singer" (David).

MRS. GARDNER BREWER.

An oil painting by Charles G. Dyer, "St. Mark's."

AMANDA BREWSTER, New York.

An oil painting, "A Corner in the Orchard."

MARTIN BRIMMER.

An oil painting by F. C. Welsch, "Venice"; one by W. S. Haseltine, "Court-Yard in Taormina"; and one by Mlle. A. de Bañuelos, "Italian Boy."

DR. JOHN BRINTON, Philadelphia.

An oil painting, portrait by Thomas Eakins.

DR. BUCKMINSTER BROWN.

Two portraits by Copley: portraits of Gen. and Mrs. Warren.

H. K. BUSH BROWN.

A piece of Sculpture, "Cow" (bronze).

MRS. BRUEN.

An oil painting by a French artist, "Head of an Infant," and three illuminated missals.

GEO. DE F. BRUSH.

Three oil paintings: "The Revenge," "A Winter's Sketch among the Crows," and "Indian Chief."

W. S. BUCKLIN, Red Bank, N. J.

A water color, "Afternoon in November."

W. GEDNEY BUNCE, New York.

Three oil paintings: "Venetian Sails," "Venice," and "Venetian Mul-
let."

RUDOLPH F. BUNNER, New York.

A water color, "Day Dreams."

S. R. BURLEIGH, Providence, R. I.

"And ever the great bell overhead
Boom'd in the wind a knell for the dead,"
and "Spreading Linen."

MR. BUSSELL.

A terra-cotta vase, by R. E. Brooks.

EDWARD C. CABOT, Brookline.

Three water colors: "Meadows — Nubanusett River. Peterboro', N. H.,"
"Monadnock Mountain from Peterboro'," and a Sketch at Brookline,
Mass.

EMIL CARLSEN, Boston.

An oil painting, "Still Life."

LYELL CARR, New York.

An oil painting, "Girl Reading."

MRS. C. C. CHADWICK.

An oil painting by Francis B. Chadwick, "Breton Girl," and one by
Mrs. E. Hilma Chadwick, "Breton Fisher Girl."

DR. JAMES R. CHADWICK.

A drawing by Miss Fanny Alexander, of Florence, "St Christopher,"
an oil painting by Francis B. Chadwick, "Study of a Head," and one
by Mrs. E. H. Chadwick, "On the Beach at Concarneau."

J. WELLS CHAMPNEY, New York.

Two oil paintings: "April in the Woods," "Early Spring in Deerfield,
Mass.," and "Sketch at Cookham, England" (water color).

H. D. CHAPIN, Brookline.

A water color by Winslow Homer, "Going Berrying."

MRS. H. G. CHAPMAN, New York.

Two oil paintings: portraits by John S. Sargent.

J. EASTMAN CHASE.

Nineteen etchings by Seymour Haden, and three oil paintings by Isa-
bey, Corot, and Tuckerman.

WM. M. CHASE.

Two oil paintings: "Studio Interior," and "Hackensack Landscape."

OLIVE E. CHERITREE, New York.

An oil painting, "Sheep."

MRS. GEORGE H. CHICKERING.

Three pieces of Italian embroidery, church vestments.

T. V. CHOMINSKI, Boston.

An oil painting, "Italian Boy."

THOMAS B. CLARKE, New York.

Two oil paintings by Charles F. Ulrich: "A. Dachanerin," and "The
Carpenter"; one by William L. Picknell, "Getting under Way."

F. E. CLARKE, Lawrence.

An oil painting, portrait of a girl by Geo. Fuller.

ALEXANDER COCHRANE.

A Persian Rug.

W. A. COFFIN, New York.

An oil painting, "Après le Dejeuner."

J. L. COLBY.

An oil painting, portrait by Miss Phebe Jenks.

J. FOXCROFT COLE.

Three oil paintings: "A Cloudy Day in New England," "Spring, New England," and "On the Abbajona River, Winchester."

MISS CORNELIA W. CONANT, Brooklyn, N. Y.

A water color, "In the Garden."

COTTIER, New York.

"Study of a Head" (in bronze), by Olin L. Waracr.

KENYON COX, Cincinnati, O.

An oil painting, "Afternoon."

CHRISTOPHER P. CRANCH, Cambridge.

An oil painting, "Venice."

MISS CAROLINE AMELIA CRANCH, Cambridge.

An oil painting, portrait of Dr. F. H. Hedge.

BRUCE CRANE, New York.

An oil painting, "After Rain."

KENNETH R. CRANFORD, Brooklyn, L. I.

An oil painting, "Scrub Pines."

FREDERIC CROWNINSHIELD, Boston.

Three oil paintings, two portraits, and view in Richmond, Mass., two water colors, "Girl in Sunlight," and "Thistle," two drawings, "Wood Interior," and "A Head."

MISS ALICE M. CURTIS, Boston.

A drawing, "Schooners at Anchor," and an oil painting, "Mountain Laurel."

RALPH W. CURTIS, Paris.

An oil painting, "Sirocco."

MRS. RICHARD H. DANA, JR.

An oil painting by G. P. A. Healy, portrait of H. W. Longfellow and his daughter.

WM. P. W. DANA, Paris.

Two oil paintings: "A Doubtful Welcome," and "The Seaside Harvest," Brittany.

C. E. DALLIN, Charlestown.

A statuette, "Paul Revere," and a "Portrait Bust."

WM. T. DANNAT, Paris.

Two oil paintings: "Après la Messe," and "Aragouese Peasant."

F. B. DE BLOIS, Boston.

An oil painting, "Midnight Mass, Christmas Eve," France.

- JOS. R. DECAMP, Cincinnati, O.
An oil painting, "S. Vio," Venice.
- LOCKWOOD DEFOREST, New York.
An oil painting, "The Wreck."
- CHARLES MELVILLE DEWEY, New York.
An oil painting, "A Pool in the Meadows."
- T. W. DEWING, New York.
An oil painting, "A Prelude."
- MRS. ELLEN STURGIS DIXEY, Lenox, Mass.
A water color, "House of Pilate," Seville.
- MISS ANNA P. DIXWELL, Jamaica Plain.
An oil painting, "Kavanagh."
- MESSRS. DOLL AND RICHARDS.
Two oil paintings by Charles H. Davis: "A Gray Day in Fleury," and "La Plaine"; and one by Wm. H. Churchill, Jr., "Spring-time."
- J. H. DOLPH, New York.
An oil painting, "Still Life."
- J. DONOHO, Paris.
An oil painting, "La Garenne."
- E. LEON DURAND, New York.
An oil painting, "Easter Morning."
- THOMAS EAKINS, Philadelphia, Pa.
An oil painting, "The Writing Master," and a water color, "Mending the Net."
- S. M. EAMES, Bridgeport, Conn.
An oil painting, "Study of Still Life."
- HARRISON EARLE, Philadelphia.
An oil painting by Carl Weber: "View in the Valley of the Schuylkill"; two by Leon Delachaux, "Which Hand Will you Have?" and "Playing with Puss."
- WYATT EATON, New York.
Portrait of Mrs. S. De K——.
- MISS SARAH J. EDDY, Providence.
Two oil paintings: portrait of Mrs. Amarancy Paine Sarle, and "Study of Young Girl."
- ALLEGRA EGGLESTON, Lake George, Warren County, N. Y.
An oil painting, portrait.
- ROSINA EMMET, East Rockaway, L. I.
Two oil paintings: "Head," and "Yellow Roses."
- JOE. EVANS, New York.
Two oil paintings: "Mr. Gardner's Orchard," and "A Dead Quince-Tree."
- WM. BAILEY FAXON, New York.
An oil painting, "A Young Mariner."
- MISS A. M. FAY.
A table cover embroidered by herself, after a design by Frank Hill Smith.

MRS. LOUISE D. FIELD, Boston.

An oil painting, "Grapes" (decorative panel), and a water color, "Grapevine."

AUGUSTUS FLAGG.

An oil painting, portrait by Frederick P. Vinton.

MONTAGUE FLAGG, New York.

Two oil paintings, portraits.

FRED W. FREER, New York.

Two oil paintings: "Scene near Pulling, Bavaria," and "Le Repos"

ARTHUR B. FRENCH.

Twelve pieces of Chinese pottery and porcelain, and five pieces of bronze.

DANIEL C. FRENCH.

Two portrait busts of G. O. French and Miss French; an oil painting by Wm. Stone.

FRANCIS O. FRENCH, New York.

An oil painting, "Portrait of a Lady," by Abbott H. Thayer.

BEN. FOSTER, Brooklyn, L. I.

An oil painting, "A Study of Flowers."

MRS. JOHN M. FORBES, Milton.

An oil painting by Miss Rose Lamb, portrait of Wm. M. Hunt.

MISS SARAH FORBES, Milton, Mass.

Two water colors: "The Mission Church of Santa Barbara, Cal.," and "Six Mile Creek, Florida."

FRANK FOWLER, New York.

A water color, "An Ideal Head," and an oil painting, "Héloïse."

GEO. FULLER, Boston, Mass.

An oil painting, "Nydia."

GIOVANNI GALLAROTTI.

A panel of wood, carved by himself.

ADELAINE GATES, Paris.

Terra-cotta vasc, and a portrait bust, plaster.

WALTER GAY, Paris.

An oil painting, "Une Leçon d'Escrime."

R. SWAIN GIFFORD, New York.

Two oil paintings: "Evening in Autumn," and "Sand Dunes."

BEN FERRIS GILMAN, Philadelphia.

Two oil paintings, "Early Spring in the Forest of Fontainebleau," and "Le Matin, Forest of Fontainebleau."

THE GLADES CLUB.

A water color by Mrs. J. Lewis Stackpole, "Rocks at the Glades."

FAMILY OF THE LATE MRS. B. A. GOULD.

An oil painting, portrait by Otto Grundmann.

F. D. GRAFFLIN, Greenwich, Conn.

An oil painting, "Toil comes with the Morning, and Rest with the Night."

CLEMENT R. GRANT, Boston.

Two oil paintings: "Evening," and a portrait.

KATHLEEN GREATOREX, New York.

An oil painting, "Study."

DR. SAMUEL A. GREEN.

A sketch in oils by Gustave Doré.

CHAS. E. L. GREEN, Boston.

An oil painting, "Scene at Waverly, Mass."

MISS LILIAN GREENE, Boston.

Two water colors: "Study of Hollyhocks," and a "Study of Poppies."

EDWARD GREY, New York.

A collection of Japanese dolls (twenty-seven in number), showing the arrangements of the Hina-no-sekku, or Feast of the Dolls.

MISS HELEN GRIGGS.

Two oil paintings, early Byzantine; two by E. D. E. Greene; two water colors by Carelli; twenty-four pieces of marbles, mostly from Rome and Carthage; thirty-six pieces of pottery and porcelain, mostly Spanish; eleven pieces of metal work; a prayer rug, a Burnous, and a pair of child's shoes, wood inlaid with pearl, from Damascus; a piece of Venetian glass; a piece of Florentine wood carving; a piece of Moorish leather work; a cashmere shawl, and thirteen pieces of lace.

OTTO GRUNDMANN, Boston.

An oil painting, "A Hindoo Study."

MISS HARRIET J. GUILD.

An oil painting by Gaspar Poussin.

SYDNEY P. GUILD, Boston.

An oil painting, "Morning on Lynn Marshes."

MISS ELLEN DAY HALE, Boston.

An oil painting, "Beppo," and a drawing, "Hall of the Two Sisters, Alhambra."

HENDRICKS A. HALLETT, Boston.

Two oil paintings: "Old House near Everett, Mass.," and "Norman's Woe from the Chasm, Magnolia."

WM. FORMBY HALSALL, Boston.

An oil painting, "Morning."

W. M. HARNETT, Paris.

An oil painting, "A Royal Dessert."

CHAS. X. HARRIS, New York.

An oil painting, "Gathering Fagots."

L. B. HARRISON, Colorado Springs, Colorado.

Three oil paintings: "Summer Idyl," "Two Little Wooden Shoes," and "Return from First Communion."

T. A. HARRISON, Paris.

An oil painting, "Castle Keeper."

J. S. HARTLEY, New York.

A portrait bust.

THE HARVARD MEDICAL SCHOOL.

An oil painting by J. W. Alexander, "Portrait of Dr. Oliver Wendell Holmes."

E. B. HASKELL.

An oil painting by Thomas Allen, "Les Marais, Isle of Jersey."

WILLIAM O. HASKELL, JR.

A miniature portrait on ivory by Wm. E. Gilman.

O. HEINIGKE, L. I.

An oil painting, "Long Pond, Bay Ridge, L. I."

F. STANHOPE HILL.

Two paintings on porcelain by himself.

W. H. HILLIARD.

An oil painting, "On the River at Pont-Aven."

MISS ALICE HINDS, Boston.

Two water colors: "Study of Quinces," and "Study of Asters," and a drawing, "Head."

GEO. E. HOPKINS, Cincinnati, O.

An oil painting, "Evening."

EDWARD W. HOOPER.

Two water colors by Winslow Homer: "Girl with a Letter," and "Calm at Cape Ann"; one by John La Farge, "Moonlight over Snow," and two oil paintings by John La Farge: "Boy with Flute," and "Portrait of a Boy"; one by Thomas Robinson, "Dutch Fishing Boats."

E. N. HORSFORD, Cambridge.

An oil painting by Thomas Allen, "Woodland Pasture in Early Autumn."

J. HORSWELL.

An oil painting, portrait by W. A. J. Claus.

MRS. FRANCIS C. HOUSTON, Boston.

An oil painting, "Carlotta."

WILLIAM A. HOVEY.

A miniature portrait on ivory by Wm. E. Gilman.

MISS EDITH M. HOWES, Boston.

Two oil paintings: "A New England Interior," and "An August Garden." A water color, "Green Pastures."

MISS L. B. HUMPHREY, Boston.

Four water colors: "Still Life," "Burr Baskets," "Summer," and "Autumn."

MISS JANE HUNT.

Eight oil paintings by Wm. M. Hunt, Vedder, Diaz, Millet, and a drawing by De Camp.

MISS ALICE HUNTINGTON, Cambridge.

Two oil paintings: "Beach at Newport," and "Sand-Hills, Newport, R. I."

GEORGE INNESS, New York.

An oil painting, "The Short Cut, Watching Station, N. J."

BENONI IRWIN, New York.

Four oil paintings : portrait of H. Herkomer, portrait of H. W. Crapo, portrait of C. H. Farnham, and "Mate in Two Moves" (portrait group).

MRS. PATRICK T. JACKSON.

A piece of porcelain, Crown Derby.

EDWARD JACKSON.

Two water colors by Ralph W. Curtis, "Scenes in Venice."

MISS M. A. JONES.

A miniature of a lady painted by Faneuil de la Croix, son fils, 1731; and a piece of porcelain.

HUGH BOLTON JONES, New York.

An oil painting, "Near Annisquam, Mass."

FRANK C. JONES, New York.

An oil painting, "The Fisherman's Daughter."

MISS MARY EVERETT JOSLYN, Boston.

A water color, "Street in Concarneau, France."

HENRY P. KIDDER.

Portrait by Hubert Herkomer, and a painting by Bonnat.

MISS HELEN M. KNOWLTON, Boston.

An oil painting, "Beach," and a drawing, "Wood Interior."

JOHN LAFARGE, New York.

An oil painting, "Fish."

WALTER F. LANSIL, Dorchester, Mass.

An oil painting, "Fishermen Becalmed."

FRANCIS LATHROP, New York.

An oil painting, "Sleeping Titania and Dancing Elves."

WM. L. LATHROP, Painesville, Ohio.

An oil painting, "Frozen Fields."

FRANK T. LENT, New York.

An oil painting, "A Meadow View."

WM. H. LIPPINCOTT, New York.

An oil painting, "Landscape, France."

ERNEST LONGFELLOW, Cambridge.

An oil painting, "The Straits of Messina."

MISS MARY G. LORING.

A table with cover embroidered by herself.

MISS GEORGINA LOWELL.

An oil painting, by J. F. Millet.

A. LONGUEMARE.

A panel of wood, carved by himself.

F. WM. MACMONNIES, Brooklyn, L. I.

Portrait bust of Wm. McMonnies.

W. S. MACY, New York.

An oil painting, "Sunrise After the Snow."

C. E. MARSHALL, New York.

Two oil paintings: "Grey Day in Midsunmer," and "Roses."

L. W. MASON.

A Piece of Japanese Silk.

CHARLES HENRY MILLER, New York.

Three oil paintings: "A Grey Day on Long Island," "At the Head of the Bay," and "A Cloudy Day in Spring."

F. D. MILLET, New York.

An oil painting, "Lolla."

ROBERT C. MINOR, New York.

An oil painting, "Morning in Belgium."

CHAS. SEDGWICK MINOT, Boston.

Two water colors: "Les Pierres de Carnac," and "La Greve de San Michel."

JOHN T. MORSE, JR.

Nineteen oil paintings by Mettling, Latouche, Daubigny, Porter, Courbet, Diaz, Hunt, Cole, Wasson, Mrs. Darrah, Richet, Miralles, Michel, Troyon, and Vedder. A water color by Winslow Homer.

MISS MORSE.

An oil painting by Miss Elizabeth Boott, "Roses."

FRANCIS J. MURPHY, New York.

An oil painting, "An Old Home."

MISS A. E. NEWELL.

A shawl of Chinese silk (embroidered).

THE NEW YORK SOCIETY OF DECORATIVE ART.

Thirteen pieces of embroidery.

J. H. NIEMEYER, New Haven.

Portrait of William M. Hunt (bronze plaque).

ELIZABETH NOURSE.

"Elaine" (plaster bust).

MISS ANNIE C. NOWELL, Boston.

A water color, "Wild Roses," and an oil painting, portrait.

MISS H. FRANCES OSBORNE, Peabody, Mass.

Two oil paintings: "Nanepashemet," and "Willows in May."

MRS. ALICE MACHADO OSBORNE, Peabody, Mass.

An oil painting, panel, "Snowball."

F. O. PRINCE AND H. G. OTIS, EXECUTORS OF MRS. HARRISON GRAY OTIS.

Six oil paintings by Gilbert Stuart, Stuart Newton, G. P. A. Healy, Francis Alexander; and a portrait of Shakespeare, artist unknown.

MISS A. P. OTIS.

A brocade dress of the time, 1775.

WALTER L. PALMER, Albany, N. Y.

"Noon,"

E. F. PARKER.

A Siamese book on palm leaves.

MRS. ELIZABETH F. PARKER, Boston.

Three water colors: "Study of Rocks," "Gray Morning, Beverly," and "Hospital Point at Low Tide."

WM. P. PARMELEE, Jamaica Plain.

Two oil paintings: "Birches," and "Saw-Mill at Kellyville."

ARTHUR PARTON, New York.

An oil painting, "Free Pasture Lands."

JOHN E. PEABODY.

Seven oil paintings by Henner, Crowninshield, Lambinet, Daubigny, Bridgeman, Tuckerman and Gauguin.

THE PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia.

An oil painting by W. T. Trego, "Battery of Light Artillery."

R. M. PENNIE, Paris.

An oil painting, "Landscape."

WILLIAM PRESTON PHELPS, Lowell, Mass.

An oil painting, "Midsummer."

WILLIAM L. PICKNELL, Paris.

An oil painting, "After the Storm."

H. WINTHROP PIERCE.

Two oil paintings, "Altar Boy," and "Forest at Fontainebleau."

CHAS. A. PLATT, New York.

"Canal in France" (water color).

MISS ABBIE M. POND, Dedham.

A piece of porcelain, Leeds.

FREDERICK O. PRINCE.

Fourteen oil paintings by Stuart, Lucas Van Leyden, Ames, Gaspar Poussin, Wouverman, Paul Potter, Sully, Jordaens, and others.

ARTHUR QUARTLEY, New York.

An oil painting, "After Rain."

JOHN J. REDMUND, Salem.

An oil painting, "Study Head."

F. J. M. REHN, Philadelphia.

Two oil paintings, "Beach at Nahant, Mass.," and "Bass Rocks, Cape Ann."

M. C. W. REID, New York.

An oil painting, "Pomegranates."

CHAS. S. REINHART, Paris.

An oil painting, "Card Players."

T. REMICK.

An oil painting, portrait by Andrew C. Fenety.

LOUIS RITTER.

An oil painting, portrait.

MISS ELLEN ROBBINS, Boston.

A water color, "Cherry Blossoms."

FRANK T. ROBINSON.

A marble bust, by Preston Powers.

THEO. ROBINSON, New York.

Two oil paintings: "Nantucket Girl," and "A Landscape."

MRS. WILLIAM B. ROGERS.

A portrait bust (in bronze) of the late Prof. W. B. Rogers, by Truman H. Bartlett.

FAIRMAN ROGERS, Philadelphia.

An oil painting by William L. Picknell, "Route de Concarneau," and one by Miss Mary K. Trotter, "May."

MISS ANNETTE P. ROGERS, Boston.

An oil painting, "Spring-time at West Newbury."

DENMAN W. ROSS, Cambridge.

A water color by Charles H. Moore, "Old Roofs, Simplan."

ARTHUR ROTCH, Boston.

Two water colors: "Churchyard, Dorset Valley, Eng.," and "View in Cairo."

SAMUEL H. RUSSELL.

An oil painting by Winslow Homer.

A. P. RYDER, New York.

Two oil paintings: "Landscape," and "Moonlight."

CHAS. WESLEY SANDERSON, Boston.

Two water colors: "Near Dorchester, Mass.," and "Spring Afternoon."

HENRY SANDHAM, Boston.

Three water colors: "San Carlos Mission, Monterey," "Weeds and Rocks," "The Don," and an oil painting, "Sunny Path by the River."

JOHN S. SARGENT, Paris.

An oil painting, "Portrait of a Lady."

WM. SARTAIN, New York.

Two oil paintings: "A French Farm-Yard," and "Paquita."

JESSIE D. SAVAGE, New York.

An oil painting, "Fruit."

WALLACE SAWYER, New York.

A water color, "Study."

PROSPER L. SENAT, Philadelphia, Pa.

An oil painting, "Summer Time in the Land of Weirs, Campobello, N. B."

GEORGE O. SHATTUCK.

An oil painting by Louis Ritter, "Chrysanthemums."

MRS. QUINCY A. SHAW.

A book of drawings by Miss Fanny Alexander, of Florence.

H. C. SHERBURNE, Concord, N. H.

An oil painting by I. M. Gaugengigl, "A Quiet Afternoon."

THOS. W. SHIELDS, New York.

An oil painting, "Slave in Arabia."

R. M. SHURTLEFF, New York.

An oil painting, "After the Storm."

GEO. H. SMILLIE, New York.

An oil painting, "A Gray Day on Long Island."

MISS SARAH E. SMITH, Salem.

A miniature portrait by Henry L. Brown.

F. HOPKINSON SMITH, New York.

A water color, "A Rainy Day."

H. P. SMITH, New York.

An oil painting, "Twilight — Mid-Ocean."

MISS JEANIE L. SOUTHWICK, Worcester.

Two water colors: "Study of White Poplar Trunks," and "Yellow Roses."

MISS MARY H. STARR, Boston.

An oil painting, "French Peasant Girl," and a water color, "Rocks at Concarneau."

CHARLES WALTER STETSON, Providence, R. I.

Three water colors: "The Bridge to the 'Island,' Grand Pré, N. S., Ebb Tide," "Basin of Minas, Grand Pré, N. S.," and "Sunset at Mashapaug."

MRS. ELEANOR STIMSON, New York.

An oil painting, "Pæonia."

J. R. STITES, New York.

An oil painting, "Autumn."

AUG. ST. GAUDENS, New York.

Medallion portrait of Mr. S. G. Ward.

RICHARD STONE.

Six oil paintings by Troyon, Didier, Pecrus, Diaz, and Lambinet.

WM. STONE, Cambridge.

Two oil paintings: "Richmond Glen," "Richmond Schoolhouse."

MISS MARY L. STONE, New York.

An oil painting, "Here come Three Knights out of Spain," and a water color, "The Stage-Coach."

MISS ELLEN J. STONE, New York.

An oil painting, "Roses."

DANIEL STRAIN, Boston.

An oil painting, "Les Deux Amis."

JOHN H. SURGIS.

An oil painting by Stuart, "Portrait of Washington."

JOHN ROBINSON TAIT, Baltimore.

An oil painting, "Norwegian Fjord."

ABBOTT H. THAYER, New York.

An oil painting, "Portrait."

H. G. THOMSON, New York.

An oil painting, "Winter Landscape."

LOUIS C. TIFFANY, New York.

Oil paintings: "At St. Augustine, Florida — A Study," "Sand River, Aiken, S. C. — A Study."

MRS. M. C. TOLMAN.

An oil painting, portrait by Miss Annie C. Nowell.

S. P. R. TRISCOTT, Boston.

Four water colors: "Arichat, Cape Breton"; "Road at Arichat, Cape Breton"; "Morning, Arichat, Cape Breton"; "Hillside, Arichat, Cape Breton."

D. W. TRYON, New York.

Oil paintings: "Haymaking, East Chester, N. Y."; "April," near Cernay la Ville; "A Roadway, South Dartmouth."

S. SALISBURY TUCKERMAN, Boston.

Two oil paintings: "A Dutch Pinkie," and "Old Houses at Katwijk, Holland."

WILLIAM TUDOR, Boston.

Two water color: "A Georgia Snow Scene," "Winter Evening at the South."

ROSS TURNER.

Three water colors.

C. Y. TURNER, New York.

Portrait.

J. H. TWACHTMAN, New York.

Three oil paintings: "Silver Poplars," "Landscape," and "Winter."

MRS. E. B. UPDIKE.

Two mezzotints by V. Green, after Sir Joshua Reynolds.

MISS BERTHA VON HILLERN, Boston.

A drawing, "Evening, — Study of an Old Oak, North Mountain, Va.," and an oil painting, "Old Oak, Virginia Pasture."

MISS ADELAIDE E. WADSWORTH, Boston.

A water color, "Marshes, Magnolia."

JACOB WAGNER, Boston.

Three oil paintings: "Stony Brook," "Morning," and "Lawrence Farm, Groton"

THOMAS FRANCIS WAINWRIGHT, Boston.

A water color, "Morning on the Dorchester Hills."

GEORGE W. WALES.

Thirty-six pieces of pottery and porcelain; seventeen pieces of glass.

H. O. WALKER, New York.

"Le Philtre."

CHAS. HOWARD WALKER.

Eight water colors by himself.

CHAS. A. WALKER, Boston.

An oil painting, "A June Morning, Everett, Mass."; two water colors, "May," and "Sheep at Home."

REV. R. C. WATERSTON.

Two oil paintings by Vander Helst and Otto Grundmann.

C. T. WEBBER, Cincinnati, O.

An oil painting, "Portrait of W. H. Veneble."

J. ALDEN WEIR, New York.

Three oil paintings: "Portrait of a Young Girl," "Portrait of a Gentleman," "Flowers."

DR. CHARLES G. WELD.

Eighteen Japanese masks of lacquer.

THEODORE M. WENDEL.

Oil paintings: "Canale San Biazio, Venice," "Bead-Stringers, Venice," "By-Ways of Venice," and "The Antiquarian."

HAROLD WHITING, Cambridge.

Seven oil paintings by Guido, Allston, Dobson, Spagnoletto, and Bronzino.

GEORGE WILLIAM WHITAKER, Providence, R. I.

Two oil paintings: "Fruit," and "St. Georges-on-the-Marne, France."

MRS. SARAH WYMAN WHITMAN, Boston.

Oil paintings, "Song Without Words," "Evening on West Beach," and "Rhododendrons" (decorative panel).

W. WHITTREDGE, New York.

An oil painting, "An Out-of-Door Sketch."

WM. S. WHITWELL.

Two paintings by Copley: portraits of Mr. and Mrs. Daniel Hubbard.

MISS M. H. WHITWELL, Boston.

A water color, "Study of Pines."

MISS M. WIGGIN.

Two oil paintings (early Byzantine).

THOMAS WIGGLESWORTH.

An oil painting by John B. Johnston, "View in Dorchester"; and one by Alfred Ordway, "Convalescent."

CHAS. H. WOODBURY, Lynn, Mass.

An oil painting, "A New England Hillside"; "Revere Marshes" (charcoal).

C. J. D. WOODBURY.

An oil painting by Chester Harding, portrait of Daniel Webster.

J. D. WOODWARD, New York.

An oil painting, "On the Sand Dunes," East Hampton.

RUFUS FAIRCHILD ZOGBAUM, New Rochelle, N. Y.

An oil painting, "The Division Staff."

LIST OF TRUSTEES, 1884.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,	CHARLES G. LORING,
CHARLES C. PERKINS,	CHARLES ELIOT NORTON,
CHARLES W. ELIOT,	EDWARD W. HOOPER,
WILLIAM ENDICOTT, JR.,	STANTON BLAKE,
SAMUEL ELIOT,	HENRY L. PIERCE,
FRANCIS E. PARKER,	EPHRAIM W. GURNEY,
HENRY P. KIDDER,	W. P. P. LONGFELLOW,
	SAMUEL D. WARREN.

APPOINTED BY HARVARD COLLEGE.

WILLIAM GRAY,	HENRY J. BIGELOW,
	THOMAS G. APPLETON.

APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,	J. ELLIOT CABOT,
	GEORGE W. WALES.

APPOINTED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,	M. DENMAN ROSS,
	HENRY B. ROGERS.

EX OFFICIIS.

AUGUSTUS P. MARTIN, *Mayor of Boston.*
WILLIAM W. GREENOUGH, *Pres. Trustees Public Library.*
EDWIN P. SEAVER, *Superintendent Public Schools.*
JOHN W. DICKINSON, *Secretary State Board of Education.*
AUGUSTUS LOWELL, *Trustee of the Lowell Institute.*

OFFICERS AND COMMITTEES FOR 1884.

MARTIN BRIMMER	. . . .	<i>President.</i>
HENRY P. KIDDER	. . . .	<i>Treasurer.</i>
CHARLES C. PERKINS	. . . .	<i>Honorary Director.</i>
CHARLES G. LORING	. . . .	<i>Curator.</i>
EDWARD H. GREENLEAF	. . . .	<i>Secretary.</i>

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,	EDWARD W. HOOPER,
WILLIAM W. GREENOUGH,	SAMUEL D. WARREN,
CHARLES G. LORING.	

COMMITTEE ON THE MUSEUM.

CHARLES C. PERKINS,	GEORGE W. WALES,
J. ELLIOT CABOT,	MARTIN BRIMMER,
HENRY J. BIGELOW,	W. P. P. LONGFELLOW,
CHARLES G. LORING.	

FINANCE COMMITTEE.

WILLIAM GRAY,	STANTON BLAKE,
AUGUSTUS LOWELL.	

COMMITTEE ON LIBRARY.

HENRY B. ROGERS,	EDWARD N. PERKINS,
SAMUEL ELIOT.	

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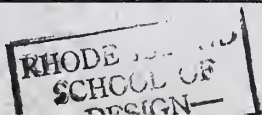
TRUSTEES
OF THE
MUSEUM OF FINE ARTS.

NINTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1884.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1885.





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OF THE
MUSEUM OF FINE ARTS.

NINTH ANNUAL REPORT,

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ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1885.

REPORT OF THE EXECUTIVE COMMITTEE.

BOSTON, Jan. 15, 1885.

THE Executive Committee presents the following report for the year 1884:—

The receipts at the Museum have been as follows:—

For single admissions	\$4,119 25	
For season tickets	15 00	
	<hr/>	\$4,134 25
From sales of catalogues	\$1,822 15	
Less cost of same	1,440 13	
	<hr/>	382 02
		<hr/>
		\$4,516 27
		<hr/>

The number of visitors has been as follows:—

Paid admissions	16,477
Admissions on free days	114,964
Free admissions on other days, including pupils of the school	36,847
	<hr/>
	168,288
Average number on Saturdays	819
“ “ “ Sundays	1,392
Average number of paying visitors on other days	53

The Trustees have had no means at their disposal for building any addition to the Museum, and they have been deterred from making an appeal to the public by the general depression in business. No progress, therefore, has been made with the plans approved by the Trustees, although want of room becomes daily a more serious difficulty and completely checks the progress of the Museum.

The expenses for the year, for purposes not provided			
for by restricted income, were			\$18,518 12
The unrestricted income from all sources was			8,224 36
<hr/>			
The deficiency of income was			\$10,293 76
<hr/>			

This deficiency was supplied from unrestricted funds in the hands of the Trustees, which are now reduced to about twenty-five thousand dollars.

Since the last annual meeting the Trustees have been informed that the late Harvey D. Parker left to the Museum the sum of one hundred thousand dollars. In making this most liberal bequest, Mr. Parker was doubtless moved by the desire to mark his interest in the city in which he had honorably prospered. A keen observer at home and abroad, he recognized very early the need of a public collection of the Fine Arts in Boston, and saw clearly the attraction such a collection would have for strangers visiting the city, as well as its importance for our own people. When this legacy comes into the possession of the Trustees, they will no doubt think it proper to make it an enduring memorial of Mr. Parker's munificence. The condition of our treasury obviously points to the establishment of it as a permanent fund, of which the income shall be used for the support of the Museum.

In the past year, the Trustees have met with a great loss in the death of their associate, Mr. Thomas G. Appleton. He was one of the most effective among the founders of the Museum, both by his warm interest and his large contribution; and his interest and his liberality remained constant to it, and were proved in many ways. His taste and quick appreciation of merit in the Fine Arts, his independence of thought and original and incisive expression of it, made his advice always interesting and valuable. He will be long remembered in his relations with the Museum, and, indeed, in all the relations of life, as a most genial and honorable gentleman, alive with intelligence and public spirit.

For the Committee,

MARTIN BRIMMER.

REPORT
OF THE
COMMITTEE ON THE MUSEUM
FOR 1884.

MR. PRESIDENT AND GENTLEMEN :

WE are happy to be able to report that the Museum has prospered during the year, and that its collections have been considerably increased by the gift, purchase, or deposit of objects of art which, acceptable as they are, make the necessity for additional accommodation all the more pressing. However hopeless it may be to emphasize this need at the present time, we feel bound to reiterate what we have said in former reports, that it becomes annually more and more difficult to meet the demands made upon the space within the building available for the display of works of art. The Museum collections are as ill at ease within bounds long since too narrow for their proper disposal, as a growing boy, who, for want of means to purchase a new suit of clothes, must crowd himself into the old one which he had even last year outgrown.

Up to this time, we have allowed our possessions to accumulate, in full faith that when they became unmanageable the public would come to our aid ; but year after year passes, leaving the land behind the present edifice still unoccupied, and the plans for a new wing still unused. It is, indeed, most unfortunate that the financial condition of the Museum is such as to bar the way to an appropriation for building purposes ; but as we have now reached the point when boxes with their contents must be relegated to the attic, or stored in outbuildings, it is plain that this or some other solution of the difficulty must be found before long, or we shall be most reluctantly obliged to put a stop to the further increase of our collections.

EXHIBITIONS.

While in previous years we have been able to report that three, four, or even five exhibitions have been held at the Museum, we have this year but one to mention; namely, that of one hundred and seventy-eight paintings by the late George Fuller in April and May. Considering the artist's reputation, and the regret felt at his loss, it is not surprising that, since the Hunt Exhibition, none has been so largely attended as this. The annual exhibition of pictures by living artists from all parts of the country, usually held in the autumn, though planned for this year also, was for various reasons given up. This also happened in the case of an exhibition of English water colors, which were to have been brought to this country by Mr. Henry Blackburn, last September, and will be, as now seems probable, in the late summer of the present year. The paucity of regularly contributed exhibitions noticeable in 1884 has been somewhat made up for by the successive display of such objects as have come into our hands during its course. A bare mention of the most important will suffice to show that they are of more than usual interest and value.

It will hardly be disputed, for instance, that the antiquities found at Assos in the course of those highly successful excavations whose importance has been so generally recognized in Europe, and presented by the Archæological Institute of America, constitute, with perhaps the single exception of the Way collection, the most important gift made to the Museum since its foundation. It includes one hundred and fifty-six marble and stone fragments, either sculptured in relief or inscribed, three hundred and forty pieces of pottery, three of gold, and fifty-seven of metal, the most interesting of which have been classified and arranged at the end of the hall, and in the room opening out of it to the left, where they make a display of which any Museum would have reason to feel proud.

Were it in our power, we should be glad to include in the catalogue of this year's gifts or purchases, instead of that of loans, the two great Etruscan sarcophagi, decorated with recumbent figures and bas-reliefs, which occupy a place in the Architectural Room. Brought to Boston for the International Exhibition, held at the Mechanic's Building in the summer of 1883, they were thence removed to the Museum at its close, where they are offered for sale

by their owners, Messrs. J. J. Jarvis and George Maquay of Florence, at a price which, considering their extreme rarity and great historical interest, does not seem excessive. While many foreign museums contain Etruscan sarcophagi of terra-cotta and stone of various forms, the Gregorian Museum at the Vatican alone, if we are not mistaken, has a single example of a sarcophagus, found at Vulci, which like these displays a double recumbent effigy upon its lid.

In noticing what the year has brought us we should not omit to mention a number of plaster casts from bronzes in the Berlin Museum, purchased by Mr. Robinson at the request of the Committee on the Museum; and a portrait of Mr. Francis C. Gray, by Alexander, intended by the gentlemen who presented it to Harvard College to be hung in the room where the Gray engravings are kept, in memory of the giver.

Many pictures by modern artists have been hung for a season in the picture gallery, and these have been replaced by others; but we have had there during the year, and still have the Automedon, by Henri Regnault, toward the purchase of which about half the required sum has been obtained by the pupils of the School of Drawing at the Museum; and the Joan of Arc, by the late Bastien-LePage, which will shortly be taken to France, where it is considered his best work, to form part of the contemplated exhibition of all his pictures, about one hundred in number, which is shortly to be held in Paris.

We shall conclude this report, according to custom, with a list of the most important objects given to or temporarily deposited in the Museum since the last annual report was presented.

GIFTS.

From the Archæological Institute of America, one hundred and fifty-six sculptured or inscribed fragments of marble and stone; three hundred and forty pieces of pottery, twenty-seven of glass, three of gold, fifty-seven of metal, and eight hundred and fifty-one coins found at Assos, in Asia Minor.

From the Trustees of the Metropolitan Museum of New York, cast of an altar piece, by Luca della Robbia, representing the Assumption of the Virgin.

From Francis C. Foster, of Cambridge, "By the Riverside," a large painting by H. Lerolle.

From Mrs. Francis Brooks, a picture by Jacques d'Arthois (b. 1613, d. 1684), and a copy of the folio edition of *Boydell's Shakespeare*.

From Nathan Appleton, fifty-three miniatures and four other paintings and drawings, together with a number of articles of bric-a-brac, an enamelled watch, etc.

From Henry S. Grew, three hundred and ten lithograph decorative designs, for the use of the School of Drawing.

PERMANENT DEPOSITS.

From the executors of Mrs. H. G. Otis to the city of Boston, portrait of Shakespeare, attributed to Federigo Zuccaro, taken from a wall of the old Globe Tavern, London.

BEQUESTS.

Bequest of Thomas G. Appleton, ten paintings, including three by Troyon, one by Rousseau, one by Diaz, one by Constable, one by Bonnington, one by Stuart Newton, one by Vedder, one by Tintoretto, a sketch; also a Japanese collection of twenty pieces, and a marble statue by Gibson, entitled "Love as a Shepherd."

Bequest of Miss Alice Hooper, portrait of Washington Allston, by himself.

LOANS.

Boston Athenæum, two hundred and four autotypes by Adolph Braun, from paintings in the gallery of the Hermitage.

J. J. Jarvis, two Etruscan sarcophagi, with recumbent effigies and bas-reliefs.

The Brinkley collection of over eight hundred pieces of pottery and porcelain, from China and Japan, of which the Japanese section was arranged according to the locality of provinces by Captain Brinkley, of Japan.

The Rogers collection of over one hundred pieces of fine Chinese porcelain, formed by Dr. G. O. Rogers, late of Hong Kong.

Mrs. Daniel Merriman, twenty-three photographs of works of Rossetti, and twenty-two of Burne-Jones.

Miss H. M. Knowlton, forty photographs of pictures by J. F. Millet.

Mrs. Charles B. Porter, a large collection, including antique gold objects, vases, and bric-a-brac.

George H. Warren, twenty-five modern paintings.

Dr. Charles G. Weld, sixty-four Japanese swords of admirable workmanship.

S. A. Coale, of St. Louis, the Automedon, by Henri Regnault.

In behalf of the Committee,

CHARLES C. PERKINS.

REPORT OF THE COMMITTEE ON LIBRARY.

THE Committee on the Library reported that one hundred and seven books had been presented to the Library during the past year, and twenty-five books purchased at a cost of \$150.45.

ANNUAL ACCOUNT OF RECEIPTS AND EXPENDITURES, 1884.

Cr.

MUSEUM OF FINE ARTS IN ACCOUNT WITH H. P. KIDDER, TREASURER.

[illegible]

E. & O. E.
BOSTON, Jan. 15, 1885.

H. P. KIDDER, *Treasurer.*

TRIAL BALANCE, MUSEUM OF FINE ARTS, JANUARY, 1885.

Building Accounts	\$320,944 11	Original Subscription	\$265,032 96
Fixtures and furniture	16,704 57	Subscription of 1878	126,003 00
Works of Art	28,666 03	Donations and Legacies	9,876 86
Library Committee	2,240 62	Everett Fund	7,500 00
Investment Everett Fund, \$8,000	7,410 00	N. C. Nash Fund	10,000 00
& Mo. Val. 6's		B. P. Cheney Fund	5,000 00
N. C. Nash Fund, \$9,000 New Mexico &		John L. Gardner Fund	20,000 00
So. Pac. R. R. 7's; five shares Atch.		Otis Norcross Fund	5,000 00
Top. & Sa. Fé R. R.	10,000 00	Income Everett Fund	1,680 43
B. P. Cheney Fund, fifty-seven shares		Income N. C. Nash Fund	2,384 92
Atch. Top. & Sa. Fé R. R.	5,011 37	Income B. P. Cheney Fund	1,430 45
John L. Gardner Fund, \$20,000 Atch. Top.		Income John L. Gardner Fund	3,150 00
& Sa. Fé R. R. 4½'s	19,862 50	Income Otis Norcross Fund	575 00
Otis Norcross Fund, \$5,000 Atch. Top. &		Income Gray Fund	291 64
Sa. Fé R. R. 6's	5,000 00	San Donato Subscription	300 00
General Investments, \$5,000 Chicago, Burlington &			
Quincy 7's @ \$1.25 1/16	6,255 00		
Profit and Loss	12,856 17		
Balance	23,254 39		
	<u>\$458,204 76</u>		

E. & O. E.
Boston, Jan. 15, 1885.

H. P. KIDDER, *Treasurer.*

We, the undersigned, having examined the within trial balance, and compared the same with the audited trial balance of January, 1884, find the within to be correct. We have seen all the evidences of property called for hereby, and all property disposed of during the year has been satisfactorily accounted for to us. We have also examined the current account of the Treasurer for the year 1884, and have seen that all the receipts stated therein have been properly credited, and that all the payments have been duly charged and properly vouched.

S. D. WARREN, }
AUGUSTUS LOWELL, } *Auditing Committee.*

Boston, Feb. 28, 1885.

DONATIONS IN 1884.

ANONYMOUS.

Five heliogravures, "The Five Senses," after Hans Makart.

BEQUEST OF THOMAS G. APPLETON.

Nine oil paintings by Tintoretto, Troyon, Rousseau, Diaz, Constable, Bonnington, G. Stuart, Newton, and Vedder; a pastel by Troyon; a statue in marble, by John Gibson, "Love as a Shepherd"; a Japanese Collection, consisting of nine pieces of lacquer, three of ivory, six of bronze, and one of crystal.

NATHAN APPLETON.

Fifty-three miniatures, one water color, one oil painting, one pastel, and one drawing; one piece of Limoges enamel; two pieces of glass, Venetian; one piece glass, German; a watch and chain with enamel portrait of Voltaire; a chatelaine of silver, Hungarian; a hanging lamp of silver, Russian; an agate cup for rings; a statuette of silver, with pedestal of lapis lazuli; a crucifix of silver, gilt; a brush used by Washington Allston, and the palette and brushes of Thomas G. Appleton.

THE ARCHEOLOGICAL INSTITUTE OF AMERICA.

Three hundred and forty pieces of pottery; one hundred and fifty-six pieces of stone and marble; twenty-seven pieces of glass; fifty-seven pieces of metal work; eight hundred and fifty-one coins; three pieces of gold work; thirteen pieces of ivory, bone, etc., all from the excavations at Assos, in 1883, under the direction of Joseph Thacher Clarke; also five plaster casts of reliefs.

FRANCIS H. BACON.

Plaster cast of a Renaissance candelabrum.

MRS. GEORGE M. BARNARD, JR.

Two fragments, with sketches, by Washington Allston, drawn when at college, and a pen and brush used by him.

BEQUEST OF MRS. PETER C. BROOKS.

Two oil paintings; landscapes by Pandolfo.

MRS. FRANCIS BROOKS.

An oil painting of Jacques d'Arthois, "Landscape, with figures and sheep," and the Boydell Shakespeare, folio volume of plates.

W. C. CLOSSON.

Five wood engravings, by himself.

MISS MARY FRAZER CURTIS.

A photograph of a piece of sculpture in the Musée d'Arles.

HENRY DAVENPORT.

An Aztec coin of copper.

WILLIAM DOLAN, Hong Kong, China.

Three water colors, Chinese.

MRS. JOSEPH LA FLESCHÉ (Wao-win-ti, the one woman), of the Omaha tribe of Indians, Bancroft, Nebraska.

A pouch, decorated with ribbon work, made by Mrs. La Flesché.

FRANCIS C. FOSTER, Cambridge.

An oil painting by Henry Lerolle, "By the Riverside."

HENRY S. GREW.

Three hundred and ten lithographic prints of decorative ornament.

MISS HELEN GRIGGS.

A marble dish, and a piece of serpentine, carved with grotesque head, from the Palace of the Cæsars, Rome.

OTTO GRUNDMANN.

A photograph of his portrait of Frankliu.

W. N. HARRIS.

A wood-cut, by himself.

CHARLES HENRY HART, Philadelphia.

An etching by S. J. Ferris, portrait of G. Stuart Newton.

WILLIAM HILTON.

A copy of "The Descent from the Cross," by Rubens.

BEQUEST OF MISS ALICE HOOPER.

Washington Allston's portrait of himself when young

JAMES HENRY JOHNSON.

A lamp, carved in talc, Chinese.

HENRY P. KIDDER.

A pedestal of alabaster.

MISS HELEN M. KNOWLTON.

Six drawings, by William M. Hunt, when studying at Paris; three helio-types of recent charcoals by Hunt, and a relief in plaster by Hunt, head of Couture.

ABBOTT LAWRENCE.

"The Art Treasures of America," a portfolio of engravings (one hundred and forty in number), published by George Barrie, of Philadelphia.

CHARLES G. LORING.

Three pieces of textiles, and three pieces of metal work, Spanish.

THE TRUSTEES OF THE METROPOLITAN MUSEUM, New York.

A cast of a relief by Luca della Robbia; an altar piece, "The Assumption of the Virgiu"; the original, from Piombino, given to the Metropolitan Museum, by Henry G. Marquand.

DR. CHAS. S. MINOT.

A pencil drawing by Thomas Crawford, of the Orpheus.

MRS. CURTIS B. RAYMOND.

An engraving of Correggio's "Magdalen," by G. Longhi; two oil paintings, six miniatures, alleged to be of the Medici family.

ARTHUR W. ROUDIER, New York, consul of Venezuela.

A statuette of gold, made by Indians of St. Cruz de Quiché, Guatemala.
SCHOOL OF CARVING AND MODELLING. Through Miss Emma F. Ware.

Fifty models of plaster and four of pottery.

CHARLES A. WELLINGTON.

A terra-cotta figure of a god, Peruvian.

E. L. WILSON, Philadelphia.

Twenty-four photographs of objects in the Pennsylvania Museum and
School of Industrial Art, from the Centennial Exhibition.

DONATIONS TO THE LIBRARY

FOR THE YEAR 1884.

THE ARCHÆOLOGICAL INSTITUTE.

"Fifth Annual Report of the Executive Committee, 1884"; "The American School of Classical Studies at Athens, Circular Prospectus"; "Papers of the Institute, American Series, II."; "Letter of Mr. Edward C. Cabot to the President, and his Reply, March, 1884."

THE ART ASSOCIATION OF MONTREAL.

"Report for 1884."

BOSTON ART CLUB.

Illustrated Catalogues of the 21st, 26th, 29th and 31st Exhibitions; and the 1st Exhibition for 1877; Illustrated Catalogue of the 30th Exhibition of Water Colors; and "The Constitution and By-Laws, and List of Members," 1883.

HENRY BLACKBURN, London.

"Academy Notes for the Years 1875 to 1883," inclusive; "Academy Sketches, 1883"; "Grosvenor Notes, 1877 to 1882."

ADOLPHE BRAUN & CO., Paris.

"Catalogue des Peintures du Musée du Prado a Madrid"; "Ermitage Imperial à St. Petersburg"; "Le Triomphe de Jules Cæsar, par Mantegna à Hampton Court"; "Oeuvres de M. Paul Baudry"; "Catalogue des Oeuvres choisies des Peintres Modernes, etc."; "Catalogue des Peintures et Sculptures"; "Exposition à l'Académie des Beaux Arts de Berlin en 1883"; "Catalogue of the Photographs of the Paintings in the Hermitage Gallery of St. Petersburg"; "Catalogue of Photographs of the Musée du Prado at Madrid"; "Catalogue of the Galerie Czartoryski"; "Le Triomphe de Jules Cæsar, par Andrea Mantegna à Hampton Court."

CAPT. BRINKLEY, Japan.

"Catalogue of the Japanese Collection of Pottery, Porcelain and Faience, exhibited at the Museum."

BOSTON PUBLIC LIBRARY.

"Bulletin, Nos. 67, 68, 69, and Thirty-second Annual Report, 1884."

BOSTON TERRA-COTTA CO.

"Catalogue, Part 5."

MISS MARY FRAZER CURTIS.

"La Vénus de Milo"; par Felix Ravaisson.

DEPARTMENT OF THE INTERIOR, Washington.

"Circular of Information, No. 6, 1884." (Rural Schools, etc.) "Building for the Children of the South."

DEPARTMENT OF THE INTERIOR, BUREAU OF EDUCATION, Washington.

"Report of the Director of the American School of Classical Studies at Athens, for the Year 1882-83."

DR. SAMUEL ELIOT.

"Catalogue of Loan Exhibition, Edinburgh, 1884"; "Autumn Exhibition of Modern Pictures, Walker Art Gallery, Liverpool."

S. ENGLISH, Sec.

"Report of the Art Association of Montreal for 1883."

GASTON L. FEUARDENT.

United States Circuit Court. "Testimony of the Defendant" (G. L. Feuardent v. L. P. di Cesnola); "The Anthon Cabinet," Part IV.

HENRY FARRER.

"Catalogue of the Seventeenth Annual Exhibition of the American Water Color Society."

DR. ASA GRAY, Cambridge.

"Plant and Animal Forms as used in Decoration by Workmen of the Middle Ages"; Oliver: Kew, 1883.

PROF. C. L. JACKSON.

"Academy Notes, 1884," and "Grosvenor Notes, 1884," edited by Henry Blackburn.

S. R. KOEHLER.

"The United States Art Directory and Year Book," first and second years, compiled by the donor.

CHARLES G. LORING.

"The Art Student," Nos. 3 and 4, 1884; "The American Architect and Building News," three volumes.

MISS K. P. LORING.

"Exposition Meissonier," Paris, 1884.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

"Nineteenth Annual Catalogue."

METROPOLITAN MUSEUM OF ART, New York.

"Fourteenth Annual Report of the Trustees, 1884."

J. C. NICOLL.

"Catalogue of the New York Etching Club."

MISS M. E. NORCROSS.

"Etchings and Dry Points," a catalogue of Whistler's works.

C. E. NORTON.

"Catalogue de la Collection Meazza de Milan"; Catalogue of "Original Drawings by the Old Masters, Modern Engravings and Etchings."

THE PARK COMMISSIONERS.

"Ninth Annual Report, 1883."

PEABODY INSTITUTE, Baltimore.

"Seventeenth Annual Report, June 1, 1884."

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, 1882.

"Seventy-seventh Annual Report, June to February, 1884"; "Illustrated Catalogue of the Fifty-fifth Annual Exhibition"; "Circular of the Committee on Instruction, 1884, 1885."

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, Philadelphia.

"Eighth Annual Report and List of Members."

CHARLES C. PERKINS.

"Sepulchral Monuments of Italy," introductory notes by the donor.

THE PUBLISHERS.

"Magazine of Art," Vol. VII., No. 12.

F. W. PUTNAM.

Paper on Abnormal Human Skulls from stone graves in Tennessee; a new stand for skulls; and pages 92 and 93 of the "Proceedings of the American Antiquarian Society, April 30th, 1884."

BERNARD QUARITCH, London.

"Quaritch's General Catalogue, Parts vi, vii, viii, ix."

MRS. TURNER SARGENT.

Nine volumes, viz.: "The Analysis of Beauty," by William Hogarth; "The Works of Sir Joshua Reynolds," by Edward Malone, one volume only; "Memoirs of Sir Joshua Reynolds," by James Northcote, "The Life and Studies of Benjamin West," by John Galt; "The Arabian Antiquities of Spain," by James Cavanagh Murphy; "Monuments de l'Égypte et de la Nubie," par Champollion le jeune, four volumes.

GEORGE W. WALES.

"The Industrial Arts of India," by G. C. M. Birdwood; "Storia della Pittura Italiana," Giovanni Rosini, eight volumes of text, and three volumes of plates; "La Favola di Psiche," after Raphael, thirty-two plates; "Raccolta di dodici Virtu Personificate," after Raphael (in the hall of Giulio Romano in the Vatican); "Saggio di Asservazioni sopra un bassorilievo della Villa Albani," text and plates; "Del Musco Capitolino," four volumes, text and plates; "Vetera Monumenta quæ in Hortis Cælimontanis et in Ædibus Matthæiorum, etc.," three volumes, text and plates; "Storia Sacra," after Raphael, fifty-two plates and text; "Raccolta di cento Costumi Antichi," Pinelli, fifty-two plates and text; "Raccolta di Costumi Italiani," Pinelli, fifty-one plates; "Il meo Patacca," Berneri, fifty-two plates and text; "L'Orlando Furioso," Ariosto, one hundred plates and text; "Ornamenta Raphaeliana in Vaticanis Palatii," P. S. Bartoli, eighty plates; "Colonna Antonina," seventy-nine plates; "Colonna Traiana," one hundred and twenty-seven plates; "Admiranda Romanarum Antiquitatum," eighty-four plates; "Le Antiche Camere Esquiline dette Comunemente delle Terme di Tito," plates and text; "Monumenti Antichi Inediti," plates and text; "Catalogue of the Classic Contents of Strawberry Hill," collected by Horace Walpole; "Catalog di Stampe apparte al Conti Cabral"; Catalogue of the auction sale of the "Fontaine Collection," London.

MISS EMMA F. WARE, Milton, Secretary of the School of Modelling and Carving, formerly held at the Museum.

Windsor and Newton's Handbooks, viz.: "Artistic Anatomy of the Human Figure," by Henry Warren; "An Artistic Treatise on the Human Figure," by H. Warren; "A Guide to Figure Drawing," by G. E. Hicks; "The Art of Portrait Painting in Oil Colors," by Henry Murray; "Méthode Cassagne," Le Dessin pour tous, 12 parts; "Plants; their Natural Growth and Ornamental Treatment," by F. E. Hulme.

MRS. ROBERT C. WATERSTON.

"Memoir of George Barrell Emerson," by R. C. Waterston.

MESSRS. C. A. WELLINGTON & CO.

"Low Art Tiles," illustrated catalogue.

"REPORT of Robert Koehler, Secretary of the American Commissioners of the International Art Exhibition at Munich, 1883."

CONTRIBUTIONS TO THE LOAN EXHIBITIONS

FOR THE YEAR 1884.

[This list does not include a large number on exhibition, reported in previous years.]

ROBERT ABERCROMBIE, Deerfield, Mass.

An oil painting, by George Fuller, "Banjo Player."

WILLIAM H. ABERCROMBIE.

Three oil paintings, by George Fuller: "The Turkey Pasture,"; an "Ideal Head," and a portrait of Miss Abercrombie.

ALEXANDER AGGASSIZ, Cambridge.

Portrait of Max Aggassiz, by George Fuller.

FREDERICK H. ALLEN.

A pen-and-ink drawing, by S. J. Ferris, portrait of George Fuller.

FREDERICK L. AMES.

An oil painting, by George Fuller, "Priscilla."

WILLIAM H. AMES, New York.

Portrait, by George Fuller.

MISS ISABEL M. AMES, New York.

An oil painting, by George Fuller, "Cupid."

NATHAN APPLETON.

A miniature of Prince Napoleon, by Meissonier, and two other miniatures; three pieces of bric-a-bac; twenty-one pieces of arms and armor; a model of a suit of armor; a piece of embroidery; an engraving by Raphael Morghen, after Angelica Kauffman, engraving touched up by her; eleven oil paintings, by Boughton, Inness, Couture, Bridgeman, Babcock, Boucher, Gay, Hunt, Martin, and T. G. Appleton; pastels by F. Alexander and Latour; a water color by Jacque Maris; a terra-cotta statuette of Bartholdi's "Goddess of Liberty"; and two volumes of the works of Gillray.

GEN. S. C. ARMSTRONG, Hampton, Va.

Portrait of a lady, by George Fuller.

FRANCIS BARTLETT.

Portrait of a young girl, by George Fuller.

WILLIAM J. BARTLETT, Lee, Mass.

Portrait of Hubbard Bartlett, M. D., by George Fuller.

MISS M. J. C. BECKET.

An oil painting, "Coast at Swampscott."

E. L. BILLINGS.

Portrait, by George Fuller.

ARTHUR W. BLAKE.

An oil painting, by Mrs. Elizabeth Boott, "Mother and Child."

STANTON BLAKE.

A marble bust, by Hiram Powers, "Faith."

MRS. S. PARKMAN BLAKE, JR.

Portrait of a girl, by George Fuller.

MISS BLANCHARD.

Two vases, Meissen.

MISS ELIZABETH BOOTT.

Three oil paintings, by Duveneck and Emil Carlsen.

CAPT. BRINKLEY, Japan.

The Brinkley collection of Japanese and Chinese pottery and porcelain, eight hundred and forty-two pieces.

J. BROUNLEE BROWN, Brooklyn, N. Y.

Portrait, by Geo. Fuller.

MRS. HENRY BRYANT.

Portrait of Miss Dexter, by George Fuller.

FOLLEN CABOT.

Portrait of a lady, by George Fuller.

MRS. S. B. CABOT.

Portrait, by George Fuller.

MRS. EDNAH D. CHENEY, Jamaica Plain.

Portrait of Miss Margaret S. Cheney, by George Fuller.

GEORGE H. CHICKERING.

Portrait of Miss Chickering, by George Fuller.

THOMAS B. CLARK, New York.

An oil painting, by George Fuller, "Original Study for the Romany Girl."

F. E. CLARKE, Lawrence, Mass.

Portrait of a young girl, by George Fuller.

WILLIAM B. CLOSSON.

An oil painting, by George Fuller, "Landscape."

SAMUEL A. COALE, JR., St. Louis, Mo.

An oil painting, by Henri Regnault, "Automedon, with the Horses of Achilles."

ALEXANDER COCHRANE.

An oil painting, by Isabey, "The Embarkation," French seaport in the time of Louis XIV.

THEODORE S. CONANT.

Portrait of a lady, by George Fuller.

CHARLES A. CUMMINGS.

Portrait of children, by George Fuller.

GREELY S. CURTIS.

Portrait of a child, by George Fuller.

MRS. RICHARD H. DANA.

Four pieces carved furniture, Italian; two oil paintings by Allston; one of the Italian School, and an engraving by Bartolozzi.

MISS R. C. DANA.

Two oil paintings by Allston, and a portrait by Walker.

WILLIAM H. DANIELS, Lynn, Mass.

A collection of United States coins (chiefly copper), two hundred and twenty-seven in number; and a musket made at Harper's Ferry, 1819.

MORRIS DAVIS, Philadelphia.

Portrait of H. K. Brown, by George Fuller.

CLARENCE H. DENNY.

An oil painting, by George Fuller, "Girl with Autumn Leaves."

MISS LUCY DERBY.

An oil painting, by George Fuller, "The Sheep Pasture."

MRS. JOHN W. ELLIOT.

An oil painting, by George Fuller, "Autumn Landscape."

JOHN J. ENNEKING.

An oil painting, by John J. Enneking, portrait of George Fuller.

MRS. W. A. ENGLAND.

Three pieces of carved ivory, and a fan, Chinese; three pieces carved beak of a bird.

DANA ESTES.

Portrait of Mrs. Estes, by George Fuller.

CHARLES FAIRCHILD.

Two oil paintings by George Fuller, "Ideal Head," and a portrait of Mrs. Nelson.

MRS. JAMES P. FARLEY.

Portrait of Mrs. Edmund Dwight, by Gilbert Stuart.

MRS. GEORGE FAULKNER, Jamaica Plain.

Two oil paintings, by George Fuller, "By the Wayside," and a portrait of a lady.

W. G. FESSENDEN, Greenfield, Mass.

Portrait of W. G. Fessenden, by George Fuller.

MRS. R. W. FIELD, Brookline.

Portrait, by George Fuller.

DR. REGINALD H. FITZ.

A portrait bust of Dr. Edward H. Clarke, by John Adams Jackson.

AUGUSTUS FLAGG.

Portrait of a child, by George Fuller.

MRS. S. S. FORD, Brooklyn, N. Y.

Portrait, by George Fuller.

MRS. DWIGHT FOSTER.

Three oil paintings, by W. M. Hunt.

ARTHUR B. FRENCH.

Two pieces of porcelain, Chinese.

THE ESTATE OF GEORGE FULLER.

Ninety-one oil paintings and sketches, by George Fuller.

G. SPENCER FULLER.

Two oil paintings, by George Fuller, "The Glen," and a study for "Boy, with Bird's Nest."

THOMAS GAFFIELD.

Fifty pieces of crystal.

MISS ADELINE GATES.

Three pieces of sculpture, by herself.

CLEMENT R. GRANT.

An oil painting, by George Fuller, "Shearing the Donkey."

ESTATE OF HENRY GREENOUGH, Cambridge.

Four oil paintings of the Spanish School.

MISS HELEN GRIGGS.

Various fragments of sculpture, Grecian, Roman, Egyptian; two mosaic slabs of marbles, Roman; eight pieces of glass, Venetian; two pieces silver, Norwegian; one piece of embroidery, Roman; carved wood, from Venice, Antwerp, and Finland; a painting on wood, Early Byzantine; Pottery (twenty-three pieces in number), Moorish, Grecian, Venetian, Neapolitan, Roman, Spanish, Swiss, German, Hungarian, and Egyptian.

ALPHEUS H. HARDY.

Portrait of a child, by George Fuller.

HARVARD MEDICAL SCHOOL.

A portrait bust of Mr. Henry J. Bigelow, by Launt Thompson.

WALDO HIGGINSON.

An oil painting, "Negro Nurse, with a Child," and an unfinished sketch, by George Fuller.

MRS. WALDO HIGGINSON.

Portrait of Wm. D. Sohler, by George Fuller.

HENRY L. HIGGINSON.

Two oil paintings, by George Fuller, "Fifteen," and "Landscape with Sheep."

FRANCIS L. HIGGINSON.

Two oil paintings, by George Fuller, "Girl with Cloak," and "Head, Spanish Costume."

MISS BERTHA VON HILLERN.

An oil painting, "Woods on the Battle Ground of Cedar Creek, Va."

MRS. J. C. HOOKER.

Five oil paintings, by Carlo Dolci, P. Billet, and Vertunni, etc., two pieces sculpture, by Hiram Powers and T. Angelini.

DR. ROBERT W. HOOPER.

An oil painting, by George Fuller, "Ideal Head."

EDWARD W. HOOPER.

An earring of gold, Greek.

MISS MARIAN HOVEY.

A miniature, by Isabey, of Mde. Recamier.

MRS. P. B. HOWARD, Brookline.

Two pieces of porcelain, Crown Derby.

MISS G. BALL HUGHES.

Copy of Turner's "Venice."

JAMES JACKSON JARVIS, Rome.

Two sarcophagi, Etruscan, and a reproduction, in bronze, of the Borghese Gladiator.

DR. GEORGE G. KENNEDY.

Portrait by George Fuller.

MRS. DAVID P. KIMBALL.

Portrait of a girl, by George Fuller.

MISS HELEN M. KNOWLTON.

Forty-five photographs, after drawings by J. F. Millet.

CHARLES E. LAURIAT.

An oil painting, by George Fuller, "Fid Alma."

AMORY A. LAWRENCE.

Portrait of John Silsbee Lawrence, by George Fuller.

HENRY LEE.

An oil painting, by George Fuller, "Figures with Sheep."

PHILLIP LITTLE.

A water color, "Break, break, break."

HON. JOHN D. LONG.

Portrait of Mrs. Long, by George Fuller.

ERNEST W. LONGFELLOW.

Eight oil paintings, by Couture, Corot, Cæsar de Cock, Lambinet, Français, Jacque, Bridgeman, and E. W. Longfellow; and a cuirass and helmet.

ALEXANDER W. LONGFELLOW, Portland, Me.

An oil painting, "Ascribed to Parmigiano."

MRS. WILLIAM CALEB LORING.

Portrait of a lady, by George Fuller.

F. H. LOVELL, Brooklyn, N. Y.

An oil painting, by George Fuller, "Hannah."

MRS. E. P. LULL, Bethel, Me.

Two portraits, by Gilbert Stuart.

WILLIAM F. MATCHETT.

Two oil paintings, by G. Fuller, "Maidenhood," and a portrait of Miss Matchett.

EDWARD D. MAYNARD.

An oil painting, by George Fuller, "Women by a Fountain."

MRS. DANIEL MERRIMAN, Worcester, Mass.

Forty photographs, after Rossetti, Burne-Jones, and Watts.

GEORGE R. MINOT.

Portrait of Geo. R. Minot, by George Fuller.

CAPTAIN AND MISS NEWELL.

Four pieces lacquer, Chinese; one piece tortoise-shell; one piece sandalwood, carved, Chinese; four pieces cloisonné enamel; scarf from Cashmere, India; and thirteen pieces of pottery and porcelain, Chinese.

MRS. M. L. NICHOLS, Cambridge.

Portrait of Mr. Waldo Higginson, by George Fuller.

MISS NOYES.

Six photographs, after Burne-Jones.

MRS. THEOPHILIUS PARSONS, Cambridge.

A marble bust, by Thos. Crawford.

JOHN E. PEABODY.

Portrait of a child, by George Fuller.

EDWARD N. PERKINS.

Two pieces of glass, Venetian.

MISS ELIZABETH PERKINS.

An oil painting, by George Fuller, "Beggar Children in a Doorway."

H. WINTHROP PIERCE.

An oil painting, "October."

MRS. CHARLES B. PORTER.

Four pieces embroidery, Japanesc; ten pieces carved furniture, Italian; five pieces painted leather, Spanish; thirteen vases, etc., Greek and Græco-Italian; seven lamps, etc., Etruscan and Roman; three figurines, Tanagra; five pieces glass, Etruscan; thirty-four pieces of porcelain; three beer mugs; nine mummy figures and ornaments, Egyptian; nineteen pieces of metal work, bronze, brass, etc.; two pieces of silver; five gold ornaments, Greek; twenty-four coins and medals of gold, silver, bronze, and copper; fifty-six scarabæi; two seals; two clocks of Italian and English make; one piece lacquer, Persian; three boxes from the Fiji Islands; thirty-two pieces of arms and armor, and nineteen arrows, mostly of German make; and two oil paintings by Casta and Suhrland.

GEORGE PUTNAM, Cambridge.

Portrait of a child, by George Fuller.

MISS S. E. READ.

An oil painting, by George Fuller, "Girl with Locket."

THE MISSES ROBINS.

An oil painting, by J. S. Copley, a group of four children of the Gore family.

EDWARD ROBINSON.

Bronze reproductions, from originals in Naples, "Bust of Plato," "Narcissus."

DR. GEORGE O. ROGERS, of Hong Kong.

A collection of porcelain, Chinese, one hundred and three pieces; one piece of cloisonné enamel, Japanese; one embroidered shoe, Chinese; two pieces carved sandal-wood, Chinese; and a necklace and earrings of carved peach-stones set in gold, Chinese.

JULES ROLSHOVEN.

An oil painting, "The Death of Abel."

MRS. J. T. SARGENT, New York.

A portrait, by Col. Henry Sargent, 1810.

J. MONTGOMERY SEARS.

An oil painting, by George Fuller, "Winifred Dysart."

WALTER H. SWEET.

An oil painting, by Tuckerman, "Scarborough Pier."

THE BOSTON ATHENÆUM.

Two hundred and four photographs by A. Braun, from the Hermitage Gallery at St. Petersburg; six pieces Limoges enamel, and two pieces porcelain, Japanese.

THE MASSACHUSETTS CHARITABLE MECHANIC ASSOCIATION.

Seven oil paintings, purchased at their exhibition in 1884: Charles Sprague Pearce, "La Prière"; William L. Picknell, "Coast at Ipswich"; John J. Enneking, "A Cloudy Day"; Walter F. Lansil, "The Veteran of the Heroic Fleet"; Miss Ellen Day Hale, "An Old Retainer"; Arthur Quartley, "Rugged Maine"; Miss Rhoda Holmes Nichols, "Primavera, Venezia."

WILLIAM A. TOWER.

Two oil paintings, by George Fuller, "Psyche," and a portrait of a lady.

MRS. E. B. UPDYKE.

An oil painting, by Van Huysum.

DR. CHARLES E. WARE.

An oil painting, by George Fuller, "Ideal Head of a Child."

MRS. WILLIAM ROTCH WARE, Milton, Mass.

Portrait of a boy, by George Fuller.

SAMUEL D. WARREN.

Oil paintings, by Millet, Zamacois, Diaz, Andrea del Sarto, Ziem, Regamey, Weeks, Dr. Rimmer, Fromentin, W. M. Hunt, Geo. Fuller, Lafarge, Van Marcke, Courbet, Geo. Inness, J. Foxcroft Cole, Corot, Frank Hill Smith, Schenck, Rousseau, Miss E. B. Greene, Miss Ball Hughes.

DR. CHARLES G. WELD.

A collection of swords and knives, Japanese, sixty-four in number; and an oil painting, by George Fuller, "The Puritan Boy."

DR. WELLS, New York.

A crayon portrait and an oil painting, by George Fuller.

J. OTIS WETHERBEE.

Portrait of a lady, by George Fuller.

THOMAS R. WHELOCK.

Two screens, with panels of cut and uncut velvet, Japanese; one piece of porcelain, Chinese; one piece of cloisonné enamel, Chinese; three pieces lacquer, Japanese.

EDWIN P. WHIPPLE.

An oil painting, by George Fuller, "Gathering Fagots."

JOSEPH H. WHITE, Brookline.

An oil painting, by George Fuller, "Evening, Lorette."

MISS MARY E. WILLIAMS, Salem, Mass.

Oil paintings, attributed to Lorenzo di Credi, Alfani, Pisanello, Sebastiano della Conca, Carlo Maratti, Luisa Pileri; one of the Cinque Cento Period, and of the Venetian, Bolognese, Guido and Tiepoli Schools; also old copies from the works of Giotto and Perugino.

MESSRS. WILLIAMS & EVERETT.

An oil painting, by George Fuller, "The Bird Catcher."

J. T. WILLIAMS, New York.

An oil painting, by George Fuller, "The Romany Girl."

MRS. M. Y. WYNNE.

Three oil paintings, by George Fuller, "At the Bars," "Farm Yard," and a "Child's Head."

LIST OF TRUSTEES, 1885.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,	CHARLES G. LORING,
CHARLES C. PERKINS,	CHARLES ELIOT NORTON,
CHARLES W. ELIOT,	EDWARD W. HOOPER,
WILLIAM ENDICOTT, JR.	STANTON BLAKE,
SAMUEL ELIOT,	HENRY L. PIERCE,
FRANCIS E. PARKER,	EPHRAIM W. GURNEY,
HENRY P. KIDDER,	W. P. P. LONGFELLOW,
SAMUEL D. WARREN.	

APPOINTED BY HARVARD COLLEGE.

WILLIAM GRAY,	HENRY J. BIGELOW,
HENRY LEE.	

APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,	J. ELIOT CABOT,
GEORGE W. WALES.	

APPOINTED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,	M. DENMAN ROSS,
HENRY B. ROGERS.	

EX OFFICIIS.

HUGH O'BRIEN, *Mayor of Boston.*
WILLIAM W. GREENOUGH, *Pres. Trustees Public Library.*
EDWIN P. SEAVER, *Superintendent Public Schools.*
JOHN W. DICKINSON, *Secretary State Board of Education.*
AUGUSTUS LOWELL, *Trustee of the Lowell Institute.*

OFFICERS AND COMMITTEES FOR 1885.

MARTIN BRIMMER	<i>President.</i>
HENRY P. KIDDER	<i>Treasurer.</i>
CHARLES C. PERKINS	<i>Honorary Director.</i>
CHARLES G. LORING	<i>Curator.</i>
EDWARD H. GREENLEAF	<i>Secretary.</i>

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,	EDWARD W. HOOPER,
WILLIAM W. GREENOUGH,	SAMUEL D. WARREN,
CHARLES G. LORING.	

COMMITTEE ON THE MUSEUM.

CHARLES C. PERKINS,	GEORGE W. WALES,
J. ELLIOT CABOT,	MARTIN BRIMMER,
HENRY J. BIGELOW,	W. P. P. LONGFELLOW,
CHARLES G. LORING.	

FINANCE COMMITTEE.

WILLIAM GRAY,	STANTON BLAKE,
AUGUSTUS LOWELL.	

COMMITTEE ON LIBRARY.

HENRY B. ROGERS,	EDWARD N. PERKINS,
SAMUEL ELIOT.	

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TRUSTEES

OF THE

MUSEUM OF FINE ARTS.

TENTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1885.



BOSTON:

ALFRED MUDGE & SON, PRINTERS,

24 FRANKLIN STREET.

1886.

RHODE ISLAND
SCHOOL OF
—DESIGN—

TRUSTEES

OF THE

MUSEUM OF FINE ARTS.

TENTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1885.



BOSTON:

ALFRED MUDGE & SON, PRINTERS,

24 FRANKLIN STREET.

1886.

REPORT OF THE EXECUTIVE COMMITTEE.

BOSTON, Jan. 21, 1886.

THE Executive Committee presents the following report for 1885 :—

The receipts at the Museum have been as follows :—

For single admissions	\$4,435 25	
“ season tickets	48 00	
	<u> </u>	\$4,483 25
From sales of catalogues	\$1,298 25	
“ the school of drawing for heating and lighting	100 00	
“ miscellaneous sources	10 00	
	<u> </u>	1,408 25
		<u> </u>
		\$5,891 50

The number of visitors has been :—

Paid admissions	17,549
Admissions on free days	117,743
Free admissions on other days, including pupils of the school	38,024
	<u> </u>
	173,316
Average number on Saturdays	1,006
“ “ “ Sundays	1,332
“ “ of paying visitors on other days	67

The Museum has been open every day in the year except on the Fourth of July, the day of Gen. Grant's funeral, Thanksgiving, and Christmas.

In October, Mr. E. H. Greenleaf was given leave of absence for several months to enable him to visit some of the principal Museums in Europe, in order that he might inquire into the methods used in the care and administration of public collections, and that he might study engravings. The trustees have been fortunate in obtaining the services of Mr. S. R. Koehler as curator

of the Gray engravings during Mr. Greenleaf's absence. Mr. Edward Robinson has accepted for a year the position of assistant curator in classical archæology, with a special view to some work which will be important for the development and increased usefulness of that department. The large number of valuable works added to the library makes it necessary that a librarian should be constantly in attendance, but Miss H. O. Walker, who very acceptably fills that place, is able to give part of her time to clerical work under the curator's direction.

The current expenses for the past year amounted to	\$20,525 85
Income from investments, other than that restricted to the purchase of works of art	\$4,632 43
Receipts at the Museum from admissions, sales of catalogues, etc.	5,843 50
	<hr/> 10,475 93
Deficiency of income	\$10,049 92

This deficiency was provided for from unrestricted funds in the hands of the trustees, which now amount to only about \$14,000.

The legacy of \$100,000, left by the late Harvey D. Parker to the Museum, has been paid, and has been invested under the name of the "Harvey D. Parker Fund," of which the income only can be used. As this fund did not come into the Treasurer's hands until the middle of the year, about \$3,000 additional income may be expected from this source in 1886. With all the economy compatible with the usefulness of the Museum, it does not seem possible to count upon a deficiency of less than \$7,000 in the coming year.

This condition of our treasury must excite the solicitude of the trustees. Besides this, the crowded state of the building demands their earnest attention. When objects of interest are offered for exhibition, or as a gift, it has become difficult to decide where they can be placed. Wall space and floor space are full; the storerooms are crammed. The Museum must have room to expand, or it must cease to be a living and advancing institution.

The annual meeting of the board is saddened by the recent death of their associate, Hon. Francis E. Parker. One of the trustees named in the charter of this body, he immediately took an active

part in its affairs, and his warm interest in the Museum and his confidence in its future never flagged. In this, as in so many other positions, he proved himself a wise, able, and upright counsellor, conscientious in the discharge of every duty. His keen and vigilant intellect and sound judgment were greatly valued by the trustees, and will long be missed in their deliberations.

For the Committee,

MARTIN BRIMMER.

REPORT
OF THE
COMMITTEE ON THE MUSEUM
FOR 1885.

MR. PRESIDENT AND GENTLEMEN OF THE BOARD OF TRUSTEES :

The Committee on the Museum is happy to be able to report that during the past year many valuable additions have been made to the Museum collections, and that they are at present in good order and condition. Public interest in them, far from abating, appears to be on the increase, and this encourages us to hope that when the great need of additional space for their accommodation has been supplied by the enlargement of the present building, they will be still better appreciated. If the plans for this purpose, prepared by Messrs. Sturgis & Brigham, between two and three years ago, are made use of, as we hope they will be, before the next annual meeting, we shall have reason to mark the present year with a red letter in our calendar.

It is with no feeling of envy, but with faith in the future as having for us also a like good fortune in store, that we look on while new buildings for public uses are about to be erected on or near Copley Square. We know that private liberality, in prosperous times, has always kept pace with, and sometimes distanced, public munificence, and have confidence that when we make our appeal for aid it will meet with a hearty and substantial response.

The need of more space for temporary exhibitions has been felt more than ever during the past year. Thus, in order to show the very valuable collection of English water colors brought over by Mr. Henry Blackburn, it was found necessary to use the rooms appropriated to the Gray collection, thereby making it impossible to continue the usual exhibition of choice prints under glass.

This is but an example of what occurs whenever exhibitions are to be provided for. Pictures must be taken down, or covered up, in order that the new-comers may be shown, so that the walls of our galleries, like palimpsests, are surfaces on which one writing has been effaced to make room for another. This must continue to be the case until special galleries for exhibition purposes are provided, to the great relief of the curator, who will then be spared much labor and anxiety lest the works of art under his charge should suffer, as with the utmost care they are likely to do, during the process of unhangings and rehangings.

Of the two exhibitions held during the year, that of 453 English water colors and drawings in black and white, which has just closed, deserves special mention on account of its novelty and importance. These works of art were collected in England by Mr. Blackburn from many sources, at no small expense of time and labor. Personally known to, and enjoying the confidence of, all the leading English artists and dealers, and knowing exactly where to look for the materials of his proposed collection, no one could have undertaken the task of forming it with so much certainty of making it fairly representative, as the author of notes on the annual exhibitions at the Royal Academy and the Grosvenor Gallery. Being well aware of Mr. Blackburn's advantages, your committee was not surprised to find that the water colors were of high average excellence, and that they included such first-rate examples as the "New Picture," by Alma Tadema; "Hair-Pins and Lanterns," by Albert Moore, and other works by Lockhart, Frith, Birket Foster, Fulleylove, etc., which might be mentioned did space permit. That the exhibition was attended by about 20,000 visitors during the first three weeks after it was opened to the public, and that water colors to the value of more than \$6,000 had been disposed of before it closed, are facts which prove how much it was appreciated by the public.

Owing to imperfect arrangements with Museums in other cities where the water colors were to have been exhibited, they remained in Boston many weeks longer than they otherwise would have done. Legal advice was taken by your committee on the question as to the liabilities which would be incurred by the Museum in case of loss or injury, if they were allowed to pass into other hands without the special permission of their owners, and much time elapsed before this could be obtained. When it was obtained they

were sent to Philadelphia, where they are to be exhibited in the Pennsylvania Academy until their return to England.

Of the fifth annual exhibition of 212 works by leading American painters, nothing need be said save that several paintings received high commendation, while the collection as a whole was considered to show a decided advance upon similar collections made in previous years.

Certainly the most notable, if not the largest, donation to the Museum during the year, is that made by the Egypt Exploration Fund, of a number of objects principally for domestic use, found at San during the excavations conducted there under Mr. Petrie. Among these objects the specimens of textiles are especially valuable. The gift, made through the Rev. Mr. Winslow, apart from its high historical and archaeological interest, is especially gratifying, as it was made in acknowledgment of the American contributions to the Exploration Fund, which has been spent upon an enterprise of world-wide interest. Pleasant it is to see how liberality begets liberality, and pleasant also is it to note how lively an interest the American people take in researches carried on in a remote land for the elucidation of facts bearing upon the life and occupation of the most ancient of races, and touching Bible history in so many points.

Other donations of note are : 36 pieces of pottery and glass, from Mr. Geo. W. Wales, and 173 specimens of textiles, from Mrs. Wales ; an oil painting by Geo. Fuller, "Head of a Boy," from Mr. E. W. Hooper ; from the King of Italy, a bust of himself, in marble, given to the city of Boston and deposited in the Museum ; from Mrs. Maria W. Chapman, a bust, in bronze, by Miss Anne Whitney ; from Nathan Appleton, a statuette in silver, from Peru ; through Prof. Chas. E. Norton, a Greek bronze, of archaic style ; from an anonymous donor, a sum of money to purchase a painting ; from Mrs. Margaret B. Sigourney, a bequest of landscapes, by Jacque and Pynaeker, and a portrait by Santerre. A full list of donations and loans is given elsewhere.

Another donation which calls for the special thanks of the trustees is that made by Mr. Charles H. Parker, executor of the estate of the late Alfred Greenough, of 152 specimens of wrought iron and brass work, together with 58 textile fabrics, and 106 plaster casts, collected by that gentleman, who, during his lifetime, showed so much interest in this institution as to make us

sure that no other disposition of these objects could have been so grateful to him. Besides this donation, Mr. Parker has deposited with us, on loan, a large number of books on architecture and kindred subjects, belonging to Mr. Greenough's estate, which, with the books already acquired by gift or purchase, have made the Museum library one of the best art libraries in the country; and has, furthermore, enriched our loan collections with over 200 pieces of fictile ware, bronzes, terra cottas, textiles, and carved wood-work, collected by Mr. Greenough. The Gray collection of engravings being on deposit in the Museum, does not properly claim notice in this report, but it may interest the trustees to know, as it will certainly interest the president of Harvard University, and the gentlemen who represent it in this board, that Mr. Greenleaf's place as curator has been temporarily filled during his absence in Europe by Mr. S. R. Koehler, whose knowledge of prints and acquaintance with the history and processes of all branches of engraving are second to that of no person in the country. In connection with the Gray collection, your committee takes the liberty of suggesting that were it possible to obtain a temporary loan of all the books in the college library relating to the subject of engraving, the usefulness of the Gray collection would be greatly increased.

Besides the addition of Mr. Koehler to the staff of workers in this Museum, your committee has secured the valuable assistance of Mr. Edward Robinson, who, having spent some years abroad in the study of art and archæology, is qualified to give valuable aid in many directions.

On behalf of the committee,

CHARLES C. PERKINS,

JAN. 22, 1886.

Chairman.

REPORT OF THE COMMITTEE ON LIBRARY.

THE committee on the library beg leave to report that the library is in excellent order, and now contains 1,459 different books and pamphlets, all of which have been card catalogued, stamped, numbered, entered in special book registers with their respective prices, and placed in suitable book-cases. In addition to the above number, 621 separate works, contained in 946 volumes, were during the year deposited by Charles Henry Parker, Esq., the executor of the will of the late Alfred Greenough, who died suddenly in India of cholera, and left the disposal of them to his discretion. The deposit is understood not to be a final one, but, though subject to future definite arrangements, it is highly probable that it will be suffered to remain in the custody of the Museum for many years to come, and possibly may ultimately come into its absolute possession. The collection was selected by Mr. Greenough with great care for his own use, and is undoubtedly one of great value, as his special taste and knowledge in works of art would lead us to expect, and as even a slight inspection of a list of the titles, prepared by the secretary and to be found in the library, will abundantly show.

It has been thought very desirable that the library should be furnished with the "leading periodical publications relating to art and archæology"; and in compliance with the earnest recommendation of Messrs. Koehler and Robinson, your committee have authorized the purchase of a list of periodicals, furnished by them, at a cost of about \$110. It is to be understood, however, that this includes only the cost of the periodicals of the present year. For the purchase of the back numbers of previous years, which these gentlemen think would add greatly to the daily use and value of the library, your committee are wholly unable to provide, but trust that before long means may be provided, without any expense to the corporation, through the good-will and generosity of individuals.

During the absence of Mr. Greenleaf, Miss Harriet O. Walker has

been employed to take charge of the library, and to be in constant attendance there during the business hours of the day.

The expenses during the year, including the salary of the librarian and the cost of the book-cases, have been \$710.01, and there is still on hand an unexpended sum of \$249.47.

One hundred and thirty-five works in one hundred and sixty-nine volumes have been donated, and thirty-three works in forty-five volumes purchased.

Respectfully submitted,

HENRY B. ROGERS.

EDWARD N. PERKINS.

SAMUEL ELIOT.

JAN. 20, 1886.

ANNUAL ACCOUNT OF RECEIPTS AND EXPENDITURES, 1885.

Dr.

MUSEUM OF FINE ARTS IN ACCOUNT WITH H. P. KIDDER, TREASURER.

Cr.

Works of Art: From General Funds . . .	\$1,726 40
Income Everett Fund . . .	500 00
Fixtures and Furniture . . .	\$2,226 40
Income Gray Fund, expended: . . .	296 72
Library Committee . . .	1,059 70
Investments: . . .	710 01
5,000 Atlantic Mut. Ins. Co. Scrip. . .	\$5,206 25
20,000 Bur. & Mo. Riv. R. R. Non Ex. 6's . .	21,738 75
11,000 New Mex. & So. Pac. R. R. 7's . .	13,543 75
7,000 Otrunwa, Cedar Falls & St. Paul 5's, . .	7,393 75
10,000 Union Pac. R. way Stock g Fund 8's, . .	11,900 00
100 Shares Chi., Bur. & Quin. R. R. . .	12,637 50
15,000 " " " " 4's . . .	13,537 50
150 Shares Phil., Wil. & Bal. R. R. . .	9,618 25
10,000 Oregon R. way & Nav. Co. Deb. 7's . .	10,200 00
Mortgage Est. E. Wilder, Topeka, 6 per ct. . .	6,000 00
" " N. Robertson, " " 8 " . . .	1,500 00
	113,275 75

Expense Account:

I. Under Committee on Museum, —	
(a) Printing Catalogues . . .	\$918 79
(b) Transporting and pla- cing Works of Art. . .	1,395 97
(c) Miscellaneous . . .	2,228 40
	\$4,543 16
II. Under Executive Committee, —	
(a) Repairs . . .	\$363 61
(b) Heating and Lighting, . . .	1,180 28
(c) Pay of Attendants . . .	7,698 02
(d) Advdg and Printing . . .	161 05
(c) Miscellaneous . . .	1,654 73
	11,057 69
III. Salary of Curator . . .	3,000 00
IV. E. H. Greenleaf . . .	975 00
V. Subscription to Arch. Inst. of Am. . .	500 00
VI. H. Blackburn Exh. Eng. Water Col. . .	300 00
VII. Bookkeeping, Treasurer's Office . . .	150 00
	20,525 85
Balance in New England Trust Company . .	5,616 62
	\$143,711 05

E. & O. E.

Boston, Jan. 20, 1886.

Balance in New England Trust Company, January, 1885 . . .	\$23,254 39
Executors of will Harvey D. Parker . . .	100,000 00
Anonymous donation for purchase of a Work of Art . .	1,200 00
Income from Trust Investments: . . .	
(a) Applicable to purchase of Works of Art, \$620 41	
(b) Applicable to General Expenses . . .	3,701 59
	4,322 00
Income from General Investments . . .	421 94
Interest on balance in bank . . .	508 95
Income Gray Fund . . .	866 57
Admissions to Museum . . .	4,435 25
Sales of Catalogues . . .	1,298 25
Received for Heating and Lighting the Schools . . .	100 00
Received for Photographing the Engravings . . .	10 00
Sales of Securities: . . .	
62 Shares Atchison, Topeka & Santa Fé R. R. Stock . . .	\$5,243 75
Rights on 100 Shares Chicago, Burlington & Quincy . . .	50 00
\$2,000 Burlington & Missouri River Non Ex. 6's, drawn . . .	2,000 00
	7,293 75

H. P. KIDDER, Treas. Per J. D. H. LUCE.

\$143,711 05

TRIAL BALANCE, MUSEUM OF FINE ARTS, JANUARY, 1886.

Building Accounts	\$320,944 11	Original Subscriptions	\$265,032 96
Fixtures and Furniture	17,001 29	Subscriptions of 1878	126,003 00
Works of Art	30,332 43	Donations and Legacies	11,076 36
Library Committee	2,930 63	Trust Funds:	
Trust Investments:		Everett Fund	\$7,500 00
21,000 N. Mex. & So. Pac. R. R. 7's, ch'd, \$23,543 75		N. C. Nash Fund	10,000 00
18,000 Bur. & M. Riv. R. R. Non Ex. 6's, " 19,738 75		B. P. Cheney Fund	5,000 00
7,000 Ot'mwa, Cedar F's & S. Paul 5's, " 7,393 75		Otis Norcross Fund	5,000 00
20,000 Atch., Top. & Sa. Fé R. R. 4½'s, " 19,862 50		John L. Gardner Fund	20,000 00
5,000 " " 6 per ct. " 5,000 00		Harvey D. Parker Fund	100,000 00
8,000 Fremont, Elkh'n & Mo. Riv. 6's, " 7,410 00		Profit and Loss Account, Trust Investments	147,500 00
10,000 Union Pac. R'y Skg. Fund 8's, " 11,900 00		Income Everett Fund	232 38
5,000 Atlantic Mut. Ins. Co. Scrip. " 5,206 25		Income B. P. Cheney Fund	1,526 08
15,000 Chi., Bur. & Quincy R. R. 4's, " 13,537 50		Income Gray Fund	1,585 21
100 Shares " " 12,587 50		San Donato Subscription	98 51
150 Shares Phil. Wil. & Bal. R. R., " 9,618 25			300 00
Mortgage Est. E. Wilder, Topeka, 6 per ct. 6,000 00			
" " N. Roberson, " 8 " 1,500 00			
	143,298 25		
General Investments:			
10,000 Ore. R'y & Nav. Co. Deb. 7's, ch'd, \$10,200 00			
50,000 Chi., Bur. & Quin. R. R. 7's, " 6,255 00			
	16,455 00		
Profit and Loss	16,796 17		
Balance in New England Trust Company	5,616 62		
	\$553,454 50		
E. & O. E.			
Boston, Jan. 20, 1886.			
		H. P. KIDDER, Treas.	By J. D. H. LUCE.

DONATIONS IN 1885.

NATHAN APPLETON.

Three miniatures, three ornaments of gold and silver; a statuette of silver, and two stone amulets from Peru.

THOMAS BALL, Florence, Italy.

Two photographs of his statue of David.

EDWARD C. CABOT.

A drawing by Dr. William Rimmer, "Struggle between North and South," 1862.

MRS. MARIA W. CHAPMAN.

A bronze bust by Miss Anne Whitney, "Le Modèle."

WILLIAM B. CLOSSON.

Four wood engravings by himself.

SAMUEL COLMAN, Newport, R. I.

Fourteen etchings by himself.

THE EGYPT EXPLORATION FUND.

Thirty-four pieces of metal; seventeen pieces of stone; twelve pieces of bone and ivory; seven pieces of glass; 105 pieces of pottery; two pieces of arms; two pieces silver, and portions of the dress of a mummy. All from excavations at San (Zoan), Egypt.

J. M. FALCONER, Brooklyn, N. Y.

An etching by himself.

MISS C. L. W. FRENCH.

A piece of porcelain. Lowestoft.

ESTATE OF ALFRED GREENOUGH, through CHARLES HENRY PARKER, executor.

Fifty-eight pieces of textiles and embroideries; 152 pieces of iron-work and other metals; 106 plaster casts.

EDWARD W. HOOVER.

An oil painting by George Fuller, "Head of a Boy," and a Scarf from Tunis.

MISS ELIZABETH HOWES.

A piece of Japanese pottery. Satsuma.

A. M. HOWLAND, New Mexico.

An oil painting by Joseph Ames, "Gipsy Girl."

HENRY P. KIDDER.

Two pieces of pottery. Grecian.

HIS MAJESTY THE KING OF ITALY.

A marble bust of himself, by L. Tassi. (Given to the City of Boston in 1883, and placed in the Museum.)

S. R. KOEHLER.

Forty photographs of the Gate of Balawat; frescos and stucco work of a Roman house, and from ancient marbles in the Jerichau Coll.

BY CONTRIBUTION through S. R. KOEHLER.

Twelve etchings to illustrate the early practice of the art in America.

G. KRUELL, Grovestend, N. J.

Five wood engravings.

ERNEST W. LONGFELLOW.

A drawing by William Morris Hunt.

CHAS. G. LORING.

Five photographs of Mexican antiquities, and one of a painting by E. H. Blashfield.

PERCIVAL LOWELL.

Sixty-two photographs taken by himself in Korea.

J. W. MANSFIELD.

An etching by himself. Portrait of Longfellow.

MISS M. LOUISE McLAUGHLIN, Cincinnati, Ohio.

A copper vase etched by herself.

BY CONTRIBUTION through CHAS. E. NORTON, Cambridge.

A piece of Greek bronze, Archaic in style.

RICHARD POPPLEWELL PULLAN, London, England.

A selection from the designs of William Burgess, A. R. A., and 37 photographs by Bedford of Burgess' house.

BEQUEST OF MRS. MARGARET BARKER SIGOURNEY.

Three oil paintings by Jacque, Santerre, and Pynacker.

THE ARCHITECTURAL ASSOCIATION, of Boston.

Sketch Book of the Association, 1883; 30 plates.

GEORGE W. WALES.

Twenty-nine pieces pottery and porcelain, and seven pieces of glass, Venetian.

MRS. GEORGE W. WALES.

One hundred and seventy-three pieces of textiles and embroideries, mostly Italian, and twenty-five pieces of lace.

MRS. S. D. WARREN.

Two pieces French faience.

DONATIONS TO THE LIBRARY,

For THE YEAR 1885.

AMERICAN ART ASSOCIATION.

Inaugural Exhibition. Works from the Salon of 1884, and other American paintings.

Illustrated catalogue, Prize Fund Exhibition.

AMERICAN NUMISMATIC AND ARCHÆOLOGICAL SOCIETY OF NEW YORK.

"Report of W. J. Stillman on the Cesnola Collection."

WILLIAM S. APPLETON, Boston.

"Il Claustro di San Michele in Bosco di Bologna, dipinto dal Ludovico Carracci," etc.

ARCHÆOLOGICAL INSTITUTE OF AMERICA.

Sixth Annual Report, 1884-1885.

Papers of the same, Vol. I. [1882-1883.]

ART ASSOCIATION OF MONTREAL.

Report for 1884.

V. BALL.

Report on the Museums of America and Canada by V. Ball.

Appendix H. Report of the Director of the Science and Art Museum, Dublin, to the Secretary Science and Art Department.

MESSRS. BANGS & Co., New York.

Catalogue of auction sale of ancient coins.

W. W. BLAKE.

Catalogue of the Coll., Historical and Archæological, of the National Mus., of Mexico, by W. W. Blake.

BOSTON ART CLUB.

Catalogue of the 29th Exhibition of Oil Paintings; Paint and Clay Club Exhibition; Catalogue of the Exhibition for 1885; Catalogue of the 32d Exhibition of Water Colors.

BOSTON PUBLIC LIBRARY.

Bulletins Nos. 70 and 71; 33d Annual Report of the Trustees of the Public Library.

BOWDOIN COLLEGE.

Catalogue of art collections. Part I. The Bowdoin drawings.

HENRY BRACE, New York.

Priced auction sale catalogue of Mr. Geo. I. Seney's collection of modern paintings.

Miss C. A. BREWER, Boston.

The Journal of Indian Art. Nos. 1 to 6.

MARTIN BRIMMER, Boston.

Monographs of American Architecture, I. [Austin Hall, Harvard Law School.]

BUREAU OF EDUCATION, DEPARTMENT OF THE INTERIOR, Washington, D. C.

Planting trees in school gardens and the celebration of Arbor Day.

Circulars of information, Nos. 6 and 7, 1884, and Nos. 1 and 2, 1885.

Historical sketches of the universities and colleges of the United States, by Dr. Franklin B. Hough.

Building for the children of the South.

CINCINNATI MUSEUM ASSOCIATION.

Third Annual Report, for the year ending March 3, 1884. Circular and

First Annual Catalogue of the Cincinnati Museum Art School.

COMMISSIONERS OF PARKS, Boston.

Tenth Annual Report of the Board of Commissioners for the Department of Parks, for the City of Boston, for the year 1884.

CLARENCE COOK, New York.

"The Chatauquan." Vol. V., Nos. 9 and 10.

DETROIT MUSEUM OF ARTS.

"The proposed Bill for the Incorporation of the Detroit Museum of Art," etc.

DALTON DORR, Philadelphia.

Ninth Annual Report of the Trustees of the Pennsylvania Museum and School of Industrial Art.

SAMUEL ELIOT, LL. D.

Monuments de L'Art Antique. Olivier Rayet. 2 vols.

HENRY FARRER.

American Water Color Society, New York. Illustrated catalogue of the eighteenth annual exhibition.

ERNEST F. FENOLLOSA.

Review of the chapter on painting in Gonse's "L'Art Japonaise," by Ernest F. Fenollosa.

FOREIGN EXHIBITION.

Official catalogue of the Foreign Exhibition, 1883.

GROSVENOR GALLERY, London.

Catalogue of Summer Exhibition, 1884.

PERCY GARDNER, London.

Synopsis of the contents of the British Museum, Department of Coins and Medals. A guide, etc.

E. H. GREENLEAF, Boston.

Auction sale catalogue of the library of Wm. H. Titcomb.

EDWARD GREY, New York.

Description of a collection of Japanese, Chinese, and Korean porcelain, pottery, and faience, made by Capt. F. Brinkley, of Yokohama, Japan.

OTTO GRUNDMANN.

Offizieller, Katalog. Bayrischen Gewerbemuseum in Nürnberg; Spezial-Katalog der Ausstellung Japanischer Metallindustrie; Offizieller Illustrirter Führer.

JAMES JACKSON JARVES.

Handbook for visitors to the collection of old art of the Foreign Art Exhibition, Boston, 1883.

S. R. KOEHLER, Boston.

"Etching," by S. R. Koehler.

GEO. F. KUNZ.

"Precious Stones," by Geo. F. Kunz.

CHAS. M. KURTZ, New York.

National Academy Notes; and complete Catalogue, 60th Spring Exhibition.

CHARLES G. LORING, Boston.

Illustrated and descriptive catalogue of the Watts Exhibition of Paintings, at the Metropolitan Museum of Art, New York; Handbook No. 6, Loan collection of paintings and sculpture in the Metropolitan Museum; Handbook No. 10, General Guide to the Metropolitan Museum Collections, exclusive of paintings and drawings; Russian Reproduction at Metropolitan Museum, Review by John W. Miles; "The Studio," a journal devoted to the fine arts, Nos. 1 and 20; Il Musco Civico-Vetrario di Murano. Mono-grafia del Direttore Vincenzo Zauetti; Monuments antiques de Chypre, de Syrie et d'Egypte par Georges Colonna-Ceccaldi; "The Art Student," 1884; the "American Architect and Building News," 2 vols.; Vol. XV., January to June, 1884; Vol. XVI., July to December, 1884; "Pottery and Porcelain," by Chas. Wyllys Elliott, with numerous illustrations from the M. F. A.

MISS K. P. LORING, Boston.

The Grosvenor Gallery. Exhibition of the works of Thos. Gainsborough, and a collection of drawings by the late Richard Doyle.

HENRY LEE, Boston.

"The Architect," a weekly illustrated journal of art and civil engineering and building. London.

F. W. LINCOLN.

Report of the Fifteenth Exhibition of the Massachusetts Charitable Mechanic Association, Boston.

MASSACHUSETTS CHARITABLE MECHANIC ASSOCIATION.

Art department. Fifteenth biennial exhibition, 1884.

MERCANTILE LIBRARY COMPANY, Philadelphia.

Sixty-second Annual Report, January, 1885.

NEW ENGLAND MANUFACTURERS' AND MECHANICS' INSTITUTE, Boston.

Fine Art Department, Catalogue of the Exhibition, 1884.

J. E. NICOLL.

Illustrated catalogue of the New York Etching Club Exhibition, 1885.

E. F. OPPERMANN.

Katalog-Kupferstich sammlungen, E. F. Oppermann.

PEABODY INSTITUTE, Baltimore.

Eighteenth Annual Report, June 1, 1885; catalogue of works on exhibition May, 1883, at the Peabody Institute, Gallery of Art.

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia.

1. The Act of Incorporation, By-Laws, and Ordinances of the Pennsylvania Academy of Fine Arts.
2. Circular of the Committee on Instruction, 1885, 1886. Catalogue of the Fifty-sixth Annual Exhibition. Seventy-eighth Annual Report of the Pennsylvania Academy of Fine Arts.

CHAS. C. PERKINS.

Ghiberti et son École, par Chas. C. Perkins; Raphael, par Eugène Muntz.

ARTHUR PRICE, Boston.

Catalogue of the "Art Collection" of the World's Exposition, New Orleans, 1884, 1885.

W. F. PUTNAM, Cambridge.

Abstract of an account of recent archæological excursions in Wisconsin and Ohio; Remarks upon "Chipped Stone Implements," by F. W. Putnam; Sixteenth and Seventeenth Annual Reports of the Trustees of the Peabody Museum, Vol. III., Nos. 3 and 4.

BERNARD QUARITCH, London.

General catalogue, Part IX., Part X., and Part XI.; Rough list No. 74.

T. P. W. ROGERS, Burlington, Vt.

"Art Loan Exhibition." Sherman Military Band catalogue.

MRS. WM. B. ROGERS, Boston.

Ten catalogues, etc., viz.:—

1. Musée de Cluny.
2. Notes concerning Peter Pelham, by Wm. H. Whitmore.
3. Catalogue of the Luxembourg Gallery.
4. Catalogue of the second special exhibition of national portraits on loan to the South Kensington Museum, May 1, 1867.
5. The Manchester Exhibition: What to observe. A walk through the Art Treasurer's Exhibition, under the guidance of Dr. Waagen.
6. Catalogue of Dr. Abbott's collection of Egyptian antiquities at Stuyvesant Institute, New York.
7. Notes on the Turner Gallery at Marlborough House, 1856, 1857, by John Ruskin.
8. A handbook to the Museum of Ornamental Art, in the Art Treasurer's exhibition, by J. W. Waring. To which is added The Armoury, by J. R. Blanché, Manchester Exhibition.
9. Original planning and construction of Bunker Hill Monument, by S. Swett.
10. Description of the picture of the Destruction of Jerusalem, by B. West, at the Diorama.

EDWIN P. SEAVER, Boston.

Fifth Annual Report of the Superintendent of Public Schools of Boston.

Miss A. E. TICKNOR, Boston.

Four volumes of engravings, by Piranesi.

"Le Antichita Romane, Opera di Giambattista Piranesi."

"Histoire de l'Art Moderne en Allemagne," par Le Comte A. Raczynski.

"The Journal of Indian Art."

GEORGE W. WALES, Boston.

Fifteen catalogues, viz. :—

1. The New Guide to Hampton Court Palace, Ernest Law.
2. Catalogue of Loan Exhibition, Edinburgh, 1884.
3. Conservatoire des Arts et Metiers, Catalogue des Collections.
4. Guide to the Exhibition Galleries of the British Museum.
5. The Exhibition of the Royal Academy of Arts, 1884.
6. The Grosvenor Gallery, Summer Exhibition, 1885.
7. Lists of books and pamphlets in the National Art Library on Pottery and Porcelain.
8. List of books, photographs, etc., in the National Art Library, illustrating metal work.
9. Do. do. armour and weapons.
10. " " ornament.
11. " " lace and needlework.
12. " " gold and silversmiths' work and jewelry.
13. Exhibition of antique silver plate, catalogue.
14. Exposition J. J. Tissot, 1re serie, 15 tableaux sur La Femme á Paris, etc., etc.
15. Collection Alessandro Castellani, Objects d'Art Antiques, du M. Age, et de la Renaissance.

Catalogue of Water Colour Exhibition in the Royal Scottish Academy, 1885.

Catalogue of 62d Annual Exhibition, Society of British Artists.

Fifteenth Autumnal Exhibition of Pictures, Walker Art Gallery.

One Hundred and Seventeenth Exhibition of the Royal Academy of Arts, 1885.

"Etchings, Drawings, Paintings," by Rajou.

Society of Painter-Etchers, Catalogue of the 4th Annual Exhibition held at the Dudley Gallery.

Royal Institute of Painters in Water Colours. Illustrated Catalogue of the 14th Annual Exhibition of the Liverpool Society of Painters in Water Colours.

Descriptive Catalogue of the Permanent Collection of Pictures, compiled by Chas. Dyall.

W. S. WALTERS, Baltimore.

"Antoine Louis Barye," 1796-1875.

MISCELLANEOUS.

Sale Catalogue of the Collection "Amilcare Ancona di Milano."

Sale Catalogue of the Collection Angelo Remedi di Sarzausa.

"A Collection of Japanese Swords," description.

“Grande Mosaique de Lilleboune.”

Catalogue of a Collection of Médailles, Grecques, Romaines et du
Moyen Age.

Catalog-Kupferstich Sammlung-Hermann Amsler.

Catalogue de la Collection Molinari de Cremone, Tableaux.

Führer durch die Königlich Museen.

CONTRIBUTIONS TO THE LOAN EXHIBITIONS,

FOR THE YEAR 1885.

[This list does not include a large number of articles on exhibition, reported in previous years.]

MISS M. W. ABBOTT, Norton, Mass.

A miniature painting; portrait of Princess Wilhelmine, of Holland.

THOMAS ALLEN.

A portrait by J. H. Caliga.

FREDERICK BAYLIES ALLEN.

A water color, "Clifton Crags."

FRANK ANDERSON, Brooklyn, N. Y.

An oil painting, "Spring."

CHAS. L. ANDREWS.

A water color, "Autumn Coloring."

NATHAN APPLETON.

Two Persian tiles; oil paintings by F. S. Church, W. B. Baird, and J.

P. Selinger, and seven water colors by Thomas G. Appleton.

MISS JULIA BACON, Jamaica Plain.

An oil painting, "Wharves at New Bedford."

LAWRENCE BARRETT.

An oil painting, a portrait of a lady; and "A Poppy Field," by F. D. Millet.

MISS JANE E. BARTLETT.

An oil painting, "Life's Afternoon."

C. M. BARTLETT.

A drawing, "A Tangle."

THEODORE BAUR, New York.

Two pieces of Sculpture; a bust in bronze of Kenabeck, an Indian chief, and a sketch for an allegorical group.

SAMUEL K. BAYLEY.

Two pieces of ivory, carved, and a piece of lacquer, Chinese.

W. H. W. BICKNELL.

An oil painting, "The Surprise."

DR. HENRY J. BIGELOW.

An oil painting by G. Honthorst, "An Italian Mountebank."

MISS M. A. BIGELOW.

A crayon portrait of Mrs. John Scollay, by J. S. Copley.

MISS ANNE DEHON BLAKE.

An oil painting, a portrait.

F. B. DEBLOIS.

Two oil paintings, "Winter Twilight, France," and "Licola, near Naples."

EDWIN H. BLASHFIELD, New York.

Two oil paintings, "Under the Temple Eaves," and "Inspiration."

MISS ELIZABETH BOOTT.

An oil painting, "Jaequeminot Roses."

ALFRED BORIS.

An oil painting, "Boston Harbor at Sunset."

MISS IDA BOTHE.

An oil painting, a portrait.

MISS I. I. BOUDINOT, Bernardsville, N. J.

An oil painting, portrait of Washington, by Chas. W. Peale, painted about 1777-80.

MRS. M. E. BOYD.

A bust in plaster; portrait of a boy.

S. LAWRENCE BRACKETT.

An oil painting, "Low Tide, Annisquam, Mass."

E. BRADLEY.

A drawing, "The Model."

MISS BREWER.

Four drawings, by Miss Fannie Alexander.

MARTIN BRIMMER.

An oil painting of the Tuscan school, "Head of a Man."

H. W. C. BROWNE.

Two water colors, "An Impression on the Arno," and "A Sketch from Life."

WM. GEDNEY BUNCE, New York.

Two oil paintings, "Moored, Venezia," and "Sails, Smoke and Steam."

R. F. BUNNER, New York.

A water color, "Twilight."

S. R. BURLEIGH, Providence, R. I.

Two water colors, "A Secommet Swamp," and "In the Oak Room."

H. R. BUTLER, New York.

A drawing, by J. Carroll Beckwith, "The Law."

JOSEPH R. DECAMP.

An oil painting, portrait of a gentleman.

H. LEGRAND CANNON, New York.

Two pieces of sculpture; a portrait in bas-relief, and an ideal head.

ARTHUR ASTOR CAREY, Cambridge.

An oil painting, by Louis Ritter, "Landscape near East Gloucester, Mass."

DR. J. R. CHADWICK.

An oil painting, by Mrs. Edgar Lombard, "Cactus."

MISS GABRIELLE D. CLEMENTS, Philadelphia.

An oil painting, "Fisherman's Daughter."

J. FOXCROFT COLE.

Six oil paintings, "Landscapes"; three volumes of "Liber Veritatis," of Claude; and a portfolio of 22 wood-cuts, after the works of John Constable.

ALFRED Q. COLLINS, Cambridge.

An oil painting, portrait of C. P. Cranch.

MISS CORNELIA W. CONANT, Brooklyn, N. Y.

A water color, "Mabel."

KENYON COX, New York.

Two oil paintings, "Tea Rose," and "Flying Shadows."

ALBERT S. COX.

A drawing, "A Study."

REGINALD CLEVELAND COXE, New York.

An oil painting, "Widow's Mite."

FREDERICK CROWNINSHIELD.

Three oil paintings, "Indian-French-Canadian Boy," "Study at Richmond, Mass.," and "Swedish-American Girl"; and two water colors, "Sketches from the Classic Tableaux."

MRS. EDWARD CUNNINGHAM, Milton, Mass.

A water color, "Santa Barbara from the Beach."

HENRY R. DALTON.

Seven oil paintings, by Stuart, Copley, Blackburn (?), Fisher, Paul Veronese, and one of the Italian school.

MISS M. E. DAY.

An oil painting, "Still Life."

WALTER L. DEAN, South Boston.

Two oil paintings, "Stormy Day, Scheveningen," and "Every Little Helps."

REV. FREDERICK WARD DENNIS.

An oil painting, by Duveneck, "The Water Carriers, Venice."

MISS C. C. DIXWELL, Jamaica Plain.

An oil painting, portrait of a lady, by Miss Sarah G. Putnam.

MISS S. P. B. DOBSON, Philadelphia.

An oil painting, "Bacidæ."

J. H. DOLPH, New York.

An oil painting, "An After-Dinner Nap."

CHARLES DUGGIN, New York.

A water color, by Joseph Knight, "The Last Light."

CHAS. G. DYER, Munich.

Two pastels, "A June Morning on the Molo, Venice," and "The Towers of San Trovaso, Venice."

KRUSEMAN VAN ELTEN, New York.

Two water colors, "Milking Time," and "The Green River, Great Barrington."

A COLLECTION OF ENGLISH WATER COLORS and DRAWINGS IN BLACK AND WHITE lent by the following artists through HENRY BLACKBURN, of London, England.

- | | | |
|-----------------------|-----------------------|------------------------|
| Atchison, G. | Duffield, Mrs. W. | Hine, H. |
| Allchin, H. | Dutton, T. G. | Hine, H. G. |
| Allingham, Mrs. H. | Earle, C. | Hines, F. |
| Alma-Tadema, L. | East, A. | Hodgson, S. J. |
| Archer, J. | Eastwood, F. H. | Hook, Bryan |
| Armstrong, E. A. | Elgood, G. S. | Hook, S. |
| Aston, C. R. | Elson, R. | Hopkins, A. |
| Aumonier, J. | Fahey, J. | Hough, W. |
| Bach, Guido | Fairman, F. C. | Hunt, A. W. |
| Bailey, H. | Farmer, E. | Hunt, W. Holman |
| Bale, E. | Ferguson, W. J. | Hughes, A. |
| Barnard, F. | Fidler, G. | Huson, T. |
| Barnard, G. | Fildes, L. | Hutton, Mrs. J. |
| Barnes, R. | Fisher, Mark | Johnson, E. K. |
| Barraud, A. | Flood-Jones, C. | Johnstone, H. |
| Batley, W. D. | Fosbrooke, L. Jr. | Jones, C. |
| Baxter, H. G. | Foster, Birket | Jones, J. |
| Bayes, A. W. | Foster, W. | Kennedy, Florence S. |
| Bean, A. | Fowler, R. | Kennedy, E. S. |
| Bell, A. C. | Franz, E. R. | King, E. R. |
| Bell, Ada | Fripp, G. | King, Gunning |
| Bennett, N. | Fulleylove, J. | King, Y. |
| Beresford, Miss C. M. | Gandy, H. | Knight, J. B. |
| Berkley, Mrs. E. | Garland, C. T. | Knight, Jos. |
| Bolton, W. J. | Gemmett, Miss M. | Knowles, D. |
| Brewtnall, F. | Giberne, E. | Law, D. |
| Brierly, O. W. | Gilbert, Sir John | Leighton, E. B. |
| Britten, W. E. F. | George, E. and Peto | Leighton, Sir F. |
| Brown, A. K. | Gilchrist, Miss J. A. | Lewis, L. |
| Brown, F. M. | Glennic, A. | Lindsay, Lady |
| Brydon, J. M. | Goddard, B. | Linton, Sir J. D. |
| Burne-Jones, E. | Goodwin, A. | Lloyd, Stuart |
| Burrow, A. E. | Goodwin, H. | Lockhart, W. E. |
| Caldecott, R. | Gore, W. H. | Lucas, G. |
| Caldwell, E. | Gow, M. L. | Lucy, E. F. |
| Callow, W. | Grace, J. E. | Ludlow, H. |
| Calvert, E. S. | Graham, T. | Macbeth, R. |
| Carter, H. | Green, C. | Macculloch, J. |
| Chapman, J. W. | Greenaway, K. | Mackintosh, J. M. |
| Charlton, J. | Gregory, C. | Maclaren, W. |
| Chase, M. | Gregory, E. J. | Macnab, P. |
| Christie, J. E. | Griffenhagen, — | Macquoid, Percy |
| Clarke, Mrs. H. S. | Halfnight, R. | Macquoid, T. R. |
| Claussen, G. | Halswelle, K. | Manly, A. |
| Coleman, W. S. | Hardwick, J. J. | Manly, E. C. |
| Collier, T. F. | Hardy, H. | Maplestone, Miss F. E. |
| Collier, Tom | Hardy, T. B. | Maris, S. |
| Cooke, C. H. | Hargitt, E. | Marks, H. S. |
| Couchman, F. A. | Harper, H. A. | Marrable, Mrs. |
| Crane, W. | Harris, R. | Marshall, H. |
| Croft, A. | Hartland, A. | Martineau, G. |
| Dadd, F. | Havers, A. | Mathison, W. |
| Davis, L. | Hayes, E. | Maurier, G. du |
| Dillon, F. | Hemy, C. N. | May, Powell |
| Dixon, W. F. | Henton, G. M. | Medlycott, H. |
| Dollman, J. C. | Herkomer, H. | Mildmay, C. St. J. |
| Donne, J. M. | Hill, Miss E. G. | Millais, W. H. |

Mole, J. H.
 Moore, A.
 Moore, H.
 Moscheles, F.
 Mossman, D.
 Muckley, W. J.
 Murch, A.
 Naftel, P. J.
 Nash, J.
 Newcombe, B.
 Norbury, E. A.
 North, J. W.
 O'Kelley, A.
 Oliver, Mrs. W.
 Orrock, J.
 Osborn, E. M.
 Overend, W. W.
 Parker, J.
 Parsons, A.
 Paterson, C.
 Paton, W. H.
 Pilleau, H.
 Pilsbury, W.
 Player, W. H.
 Powell, M.
 Powell, L. M.
 Poynter, E. J.
 Pullan, R. P.
 Pyne, T.
 Radford, E.
 Rainey, W.
 Rawle, J. S.
 Rayner, L.
 Rayner, M.
 Richardson, J. I.

Richardson, T. M.
 Rigby, C.
 Robertson, A.
 Robertson, C.
 Rose, H. E.
 Rossiter, Mrs. C.
 Salmon, J. C.
 Sandercock, H.
 Savage, R. W.
 Schmalz, H.
 Severn, A.
 Severn, Walter
 Seymour, G. L.
 Shepard, H. D.
 Small, W.
 Smallfield, F.
 Smart, J.
 Smith, C.
 Smith, W. H.
 Smythe, L. P.
 Soper, T. J.
 Spiers, R. P.
 Squire, A.
 Staniland, C. J.
 Steeple, J.
 Steer, H. R.
 Stephens, G.
 Stevens, W. R.
 Stigand, H. M.
 Stillman, Mrs.
 Stock, H. J.
 Stocks, A.
 Stocks, W. F.
 Tarrant, P.

Taylor, F.
 Tayler, Norman
 Taylor, C.
 Tennant, D.
 Thomas, W. L.
 Thompson, G.
 Thomson, H.
 Topham, F. W. W.
 T. S.
 Varley, J.
 Verncr, F. A.
 Villiers, F.
 Waite, R. T.
 Walker, E. J.
 Walker, F. S.
 Walker, W. E.
 Ward, E. A.
 Waterlow, E. A.
 Watson, J. D.
 Watts, J. T.
 Way, C. J.
 Webling, E.
 Weedon, A. W.
 Weguelin, J. R.
 Wetherbee, G. F.
 Wheelwright, H.
 Whitmore, B.
 Williams, J. Haynes
 Williamson, F.
 Wilson, T. W.
 Wimperis, E. M.
 Wirgman, T. B.
 Woodville, R. C.
 Wyllie, W. L.

JOHN J. ENNEKING.

Two oil paintings, "Evening on the Neponset River," and "Canadian Mountain Scene."

CHARLES FAIRCHILD.

A water color, by E. J. Gregory, "The Sanctuary Invaded."

WILLIAM BAILEY FAXON, New York.

Two oil paintings, "Spring" and "Sanctus Raphael."

HENRY H. FAY.

An oil painting, by Abbott H. Thayer, portrait of a child.

THOMAS C. FELTON.

Six oil paintings, by Bordone, Bonifazio, Girolamo di Santa Croce, School of Giorgione, and T. M. Richardson.

C. C. FELTON, Cambridge.

Seven oil paintings, by Tintoretto, Pasqualino, School of Perugino, German School, Venetian School.

LOCKWOOD DE FOREST, New York.

An oil painting, "Palace at Agra," India.

FRANK FOWLER, New York.

An oil painting, "Toreador."

FREDERICK W. FREER, New York.

An oil painting, "Girl in Black," and a water color, "Reminiscence."

ARTHUR B. FRENCH.

A piece of porcelain, Chinese.

MISS ADELINE GATES.

A bust in plaster, portrait of a girl.

W. ALLAN GAY, West Hingham, Mass.

A collection of embroideries from Japan, China, and India, nineteen pieces.

MRS. ASA GRAY, Cambridge.

A piece of Copenhagen pottery.

C. E. L. GREEN.

Two oil paintings, "View in Lynn," and "Breed's Island, Revere."

MISS HELEN GRIGGS.

Four pieces of embroidery and stuffs, five pieces glass, Venetian, ten pieces of pottery, and other miscellaneous articles.

The estate of ALFRED GREENOUGH, through Charles Henry Parker, executor.

Forty-one pieces of antique pottery, mostly Greek; nineteen pieces antique bronze, Egyptian and Greek; four pieces alabaster and stone, Egyptian; four pieces of antique glass; seventy-one tiles, mostly Hispano-Moresque and Persian; eleven pieces of pottery, Japanese and Chinese; five pieces of terra cotta; eighty-three pieces of carved wood; four pieces of carved ivory; forty-seven pieces of embroideries and stuffs, mostly Chinese, Japanese, and Cashmere; one thousand and three photographs, mostly Italian; thirty-seven wood-cuts, reproductions of Albert Durer's "Little Passion"; a library of nine hundred and seven volumes, mostly on architectural subjects; twenty portfolios of plates, and architectural drawings, etc., and many other miscellaneous articles.

MRS. HORATIO GREENOUGH.

An oil painting, by A. Oudinot, "Bords de l'Epte," and three pieces sculpture, by Horatio Greenough.

MISS CHARLOTTE G. GREENOUGH.

Two oil paintings, "A corner of Julia's Garden," and "Little Thomec, Pont-Aven."

D. S. GREENOUGH.

An oil painting, portrait of a child, by Robert W. Vonnoh.

HENDRICKS A. HALLETT.

Two oil paintings, "Summer Days," and "Turning in the Stream."

MRS. ANNA D. HALLOWELL, West Medford.

Three water colors, "Bunker Hill from the Drawbridge," "Petunias," and "Charlestown Drawbridge."

WILLIAM F. HALSALL.

An oil painting, "Cruising."

MRS. A. E. HAMILTON, Wakefield, Mass.

An oil painting, "Landscape."

MRS. GEO. W. HAMMOND.

A collection of old silver, mostly from Norway and Sweden, seventy-nine pieces, and a bust in plaster, portrait of Rev. Dr. Dorus Clarke, by Edward C. Potter.

HARVARD COLLEGE, Cambridge.

A relief in bronze, portrait of Dr. Asa Gray, by Augustus St. Gaudens; and a bust in marble, portrait of Col. Chas. R. Lowell, by D. C. French.

CHILDE HASSAM.

An oil painting, "A Seedy Old Place in Spring," and two water colors, "A Warm Day in September," and "September Clouds."

REV. H. R. HAWES, London, England.

"The Boston Bell," cast by Severin van Aerschodt, Louvain, Belgium, 1885.

C. COVENTRY HAYNES, New York.

An oil painting, "Stray Thoughts."

MISS BERTHA VON HILLERN.

A drawing, "Late Afternoon in the Valley of the Shenandoah."

MRS. ALICE HIRSCHBERG, New York.

Three water colors, "Repose," "Two Fisher Girls," and "A Sketch at the Seaside."

MRS. F. M. HOLLAND, Concord, Mass.

A bas-relief in plaster, portrait of a gentleman.

JOSEPH W. HOMER.

An oil painting, portrait of a gentleman, by William A. J. Claus.

J. C. HOOKER, Rome, Italy.

Two oil paintings, by Pietro da Cortona, and San Severino.

PROF. E. N. HORSFORD, Cambridge.

A portrait, by Healey.

MISS HOVEY.

A miniature, by Isabey.

MRS. CHARLES WEBB HOWARD, San Francisco, Cal.

Eleven oil paintings, by Jaecque, Vedder, Meyr von Bremen, Munseh, Verboeckhoven, Willems, Bradford, Mrs. Whitman, Adelaide Dietrich, and Shaw; a water color by Norman Tayler, and a portrait in bas-relief, by Paul W. Bartlett.

MISS EDITH HOWES.

An oil painting, "Bass River, South Yarmouth."

MISS ALICE HUNTINGTON.

An oil painting, "An Old Harbor."

MISS L. B. HUMPHREY.

Two water colors, "An Old House at Scituate," and "Enjoyment."

ALPHEUS HYATT, Cambridge.

Two portraits, by Miss C. A. Cranch.

BENONI IRWIN, New York.

An oil painting, "Supplication."

MRS. JOHN ADAMS JACKSON, Florence, Italy.

Three pieces of sculpture, by John Adams Jackson.

WILLIAM H. JACKSON.

An oil painting, "Woodcock and Rail."

MISS S. J. F. JOHNSON.

A drawing, "Sewing."

MRS. THOMAS P. JAMES, Cambridge.

Two pieces of porcelain, Capo di Monti.

F. S. LAMB, Paris, France.

Two oil paintings, "Village Church at Equihen, France," and "Lazy Hours."

MISS SUSAN M. LANE.

An oil painting, "Waiting for the Tide."

JAMES LAWRENCE.

An oil painting, portrait of a lady, by B. C. Porter.

JOS. LAUBER, New York.

An oil painting, "At the Confessional."

MRS. LEEDS.

An oil painting, portrait of a lady, by Frank Duveneck.

E. LOMBARD.

A relief in plaster, "Sketch of an Artist," by Paul W. Bartlett.

ERNEST W. LONGFELLOW.

Five oil paintings, by Constable, Vedder, Gay, Bassano, and E. W. Longfellow.

MISS MARY K. LONGFELLOW, Portland, Me.

Two water colors, "Wood Interior," and "Between Daylight and Dark."

CHAS. G. LORING.

An oil painting, portrait of a lady, by Miss Sarah G. Putnam.

MRS. ARTHUR T. LYMAN.

An oil painting, "Little Lady Blanche," by Miss Boott.

GEORGE W. MAYNARD, New York.

Two oil paintings, "A Painter," and "The Bride."

CHAS. E. MILLS.

One oil painting, "A Tyrolese Peasant," and two water colors, "Moorland," and "A Seaside Pasture."

ROBERT C. MINOR, New York.

An oil painting, "The Wold of Kent," and a drawing, "Evening."

ROBERT H. MONKS, Potigny, France.

Three oil paintings, "Old Willows at Potigny," "The Neighborhood of Fleury," and "Late Afternoon at Potigny."

T. T. MONTGOMERY.

An oil painting, portrait of a boy, by Otto Grundman.

JOHN T. MORSE, JR.

Nineteen oil paintings, by Courbet, Diaz, Daubigny, Michel, Roy, Troyon, Richet, Miralles, Mettling, Vedder, Hunt, Cole, Simmons, Porter, Wasson, Mrs. Darrah, and a water color by Winslow Homer.

MISS MARY MINNS MORSE.

Three water colors, "After a Shower," "Afterglow," and "Hard a' Lee."

MRS. A. M. MOSHER, Cambridge.

A piece of wood carving, from Brittany.

MRS. ELLIS L. MOTTE.

A mantilla of old Spanish lace.

J. FRANCIS MURPHY, New York.

An oil painting, "Autumnal Days."

MISS A. E. NEWELL, South Boston.

A scarf of Indian mull, and a piece of silver, Chinese.

MRS. RHODA HOLMES NICHOLS, New York.

An oil painting, "A Bit of Venice."

J. C. NICOLL, New York.

An oil painting, "Under Shortened Sail."

CHARLES ELIOT NORTON, Cambridge.

Twenty-five drawings, by Burne-Jones.

MISS ANNIE C. NOWELL.

Two water colors, portrait of a lady, and "Daffodils."

MISS JANE OTIS.

A brocade dress, 1771.

WALTER GILMAN PAGE.

An oil painting, "Still Life."

ROBERT TREAT PAINE.

An oil painting, by Bassano, portrait of a Doge, with a family group.

MRS. WM. L. PARKER.

An oil painting, portrait of a lady, by O. D. Grover.

WILLIAM PASTRELL.

An oil painting, "Close of a Rainy Day."

S. H. PEARCE.

A gold medal awarded to Chas. Sprague Pearce by the Pennsylvania Academy of Fine Arts, Philadelphia.

MISS E. W. PERKINS.

Three water colors, "Roman Model," "A Court-yard in Seville," and "Millet's House at Barbison."

CHAS. A. PLATT, Paris.

An oil painting, "Old Court at Honfleur," and two water colors, "Ships in a Fog," and "The Maas at Dordrecht."

CHAS. F. PIERCE.

An oil painting, "Landscape, with Cattle."

M. V. PIERCE.

A drawing, portrait of a child, by Miss Amy L. Littlefield.

LOUIS PRANG & Co.

A collection of prints, showing the process of printing in color, and reproductions of water colors, exhibited beside the originals.

MISS C. H. RIMMER, Waverly, Mass.

An oil painting, "Wild Pinks."

MISS MARY RIVERS.

Eighteen medallions, Wedgwood; two pieces of porcelain, Danish, and three pieces, Chinese.

F. K. M. Rehn, New York.

An oil painting, "Brier Neck, Gloucester, Mass."

MISS ELLEN T. ROBERTS, Philadelphia.

An oil painting, "Azaleas."

MISS JULIA M. ROBY.

A lace dress, made in Boston in 1815.

DENMAN W. ROSS, Cambridge.

Five water colors, by H. R. Newman, and two pen-and-ink drawings by du Maurier.

ARTHUR ROTCH.

A water color, "L'hotel du Bourgtheroulde," Rouen.

SAMUEL H. RUSSELL.

A piece of ivory, carved, Chinese.

HENRY E. RUSSELL, New York.

An oil painting, "Giardino Publico, Venezia," by W. Gedney Bunce.

CHARLES WESLEY SANDERSON.

A water color, "Near Rotterdam, Holland."

HENRY Y. SANDHAM.

Two water colors, "Mick-mac Camp," and "Above Smoke and Steam."

GEORGE R. SHAW.

Three water colors, "The Old Niagara," "The Magellan," and a "Sketch at Commercial Wharf."

MISS ANNIE C. SHAW.

An oil painting, "A Corner of the Old Granary."

E. SLADE, New York.

An oil painting, "Still Waters on the St. Lawrence."

F. O. SMALL.

An oil painting, "On the Coast of Cape Ann."

JAMES D. SMILLIE, New York.

Three water colors, "In an Orchard, Normandy," "A Coming Shower," and "Cloudy Day, near Etretat."

GEORGE H. SMILLIE, New York.

Two water colors, "A Bit of New England Coast," and "French Farm Scene."

FRANK HILL SMITH.

Two oil paintings, "Sunset at Falmouth," and "The Willows."

MISS SARAH E. SMITH, Salem, Mass.

A decorative panel, "Chrysanthemums."

WILLIAM SOHIER.

An oil painting by Fruini, "Magdalen."

MISS SOUTHER.

An oil painting, portrait of a young girl, by E. C. Tarbell.

AMOS W. STETSON.

An oil painting, by Emil Carlsen, "Our Roses."

EDWARD B. STEWART, Lynn, Mass.

An oil painting, "April Morning, Swampscott," and "An Old Saw Mill."

T. R. STITES, New York.

An oil painting, "Winter on the Divide."

WILLIAM STONE, Cambridge.

Three oil paintings, "Autumn Birches," "Miner's Cabin, Richmond, Mass.," and "Richmond, Mass."

MISS ELLEN J. STONE, New York.

Two oil paintings, "Roses" and "Chrysanthemums."

DR. RUSSELL STURGIS.

Two pieces of pottery, Japanese.

MRS. WILLIAM A. TAPPAN.

Seven oil paintings, by Courbet, Daubigny, Corot, Chelmonski, and Miss S. F. Clarke.

THE ROTCH TRAVELLING SCHOLARSHIP.

The prize drawings for the second year's competition, by Samuel W. Mead; also, a collection of sketches, by Clarence H. Blackall, the winner of the first year's prize.

THE TRUSTEES OF THE MASSACHUSETTS GENERAL HOSPITAL.

A mummy and case, Egyptian.

THE UNITARIAN ASSOCIATION, through S. J. BARROWS.

An oil painting, by E. T. Billings, a portrait of Rev. Theodore Parker.

WORDSWORTH THOMPSON, New York.

An oil painting, "The Market Place in the Oasis of Biskra, in the Desert of Sahara."

MISS TICKNOR.

Two oil paintings, Washington Allston, "The Valentine," and a portrait of Sir Walter Scott, by C. A. Leslie, painted at Abbotsford, in 1824.

MRS. TIFFANY.

A medallion in plaster, portraits of two little girls, by Paul W. Bartlett.

THE MISSES TIMMINS.

An oil painting, by Andrea del Sarto, "Madonna with Christ and St. John."

MISS ALICE S. TINKHAM.

An oil painting, "Chrysanthemums," and a drawing, "Dull Weather."

F. H. TOMPKINS, Munich.

Two oil paintings, "The Little Model," and "Jahr Markt."

WILLIAM TUDOR.

Three water colors, "Nahant Rocks," "Sunset at Cape Cod," and "Autumn in Georgia."

C. H. TURNER.

An etching, "The Book-worm."

MRS. EMILY D. TYSON.

Three water colors, "Our Roses," "A Beverly Road," and "Roses."

CHAS. F. ULRICH, New York.

An oil painting, "Village Printing Shop."

GEORGE B. UPTON.

Four pieces of Rhodian pottery, two of Italian, and one of Delft.

FREDERIC P. VINTON.

An oil painting, portrait of a lady.

DOUGLAS VOLK, New York.

An oil painting, "The Pioneer's Wife."

ROBERT W. VONNOH.

An oil painting, portrait of a gentleman.

MISS A. E. WADSWORTH.

An oil painting, "Gloucester Harbor."

JACOB WAGNER.

Two oil paintings, "Study Head," and "A Study of an Apple-Tree."

GEORGE W. WALES.

Two pieces of pottery, Chinese and Wedgwood.

MRS. NATH. WALKER.

An oil painting, portrait of children, by George C. Munzig.

CHAS. A. WALKER.

An oil painting, "Rhododendrons," and a water color, "Early Spring, Linden, Mass."

HENRY O. WALKER.

Two oil paintings, "Wood Nymph," and "Head of a Girl."

S. D. WARREN.

An oil painting, portrait, by Frank Holl.

GEORGE S. WASSON.

An oil painting, "Breezy Morning, Isle au Haut."

MRS. R. C. WATERSON.

An oil painting, portrait of Rev. Dr. Waterson, by Otto Grundman.

FREDERICK J. WAUGH, Philadelphia, Pa.

Two oil paintings, "Late Afternoon, between Sunset and Moonrise," and "Killing the Drones."

J. ALDEN WEIR, New York.

Two oil paintings, "Two Hounds," and a "Young Mother."

DR. CHARLES G. WELD.

An oil painting, by E. W. Norton, "Driftwood."

THEO. M. WENDEL, Newport, R. I.

Two oil paintings, "The First Snow," and "A Siesta."

LOUIS WERTHEIMER.

A tobacco pouch, and a drum with cock of silver, Japanese.

CHARLES A. WHITTIER.

An oil painting, by Elihu Vedder, "The Pleiades."

DR. MORRILL WYMAN, Cambridge.

A portrait, by Healy.

YALE COLLEGE, New Haven, Conn.

An oil painting, portrait of S. Wells Williams, professor of the Chinese language in Yale College, by John F. Weir.

GEORGE H. YEWELL, New York.

An oil painting, "Fountain at Viterbo, Italy."

COMMONWEALTH OF MASSACHUSETTS.

IN THE YEAR ONE THOUSAND EIGHT HUNDRED AND SEVENTY.

A N A C T

TO INCORPORATE THE TRUSTEES OF THE MUSEUM OF FINE ARTS.

Be it enacted by the Senate and House of Representatives, in General Court assembled, and by the authority of the same, as follows:

SECTION 1. Martin Brimmer, Charles C. Perkins, Charles W. Eliot, William Endicott, Jr., Samuel Eliot, Francis E. Parker, Henry P. Kidder, William B. Rogers, George B. Emerson, Otis Norcross, John T. Bradlee, and Benjamin S. Rotch, together with three persons to be annually appointed by the President and Fellows of Harvard College, with the consent of the Board of Overseers, three persons to be annually appointed by the Trustees of the Boston Athenæum, and three persons to be annually appointed by the Massachusetts Institute of Technology, if the said corporations shall make such appointments, and the Mayor of the City of Boston, the President of the Trustees of the Public Library, and the Superintendent of Public Schools of said city, the Secretary of the Board of Education, and the Trustee of the Lowell Institute, *ex officio*, are hereby made a body corporate, by the name of the Trustees of the Museum of Fine Arts, for the purpose of erecting a Museum for the preservation and exhibition of works of art, of making, maintaining, and exhibiting collections of such works, and of affording instruction in the Fine Arts, with all the powers and privileges, and subject to all the duties, liabilities, and restrictions set forth in chapter sixty-eight of the General Statutes, and acts in addition thereto.

SECTION 2. The Trustees of the Museum of Fine Arts may hold real and personal estate for the aforesaid purpose, to the value of one million dollars.

SECTION 3. Whenever any vacancies shall occur among the twelve trustees first named in this act, or their successors, such vacancy shall be filled by the whole Board of Trustees at an annual meeting, or at a meeting specially called for that purpose, and additional trustees may be elected at any such meeting; provided that the whole number of trustees shall not exceed thirty.

SECTION 4. This act shall take effect upon its passage.

HOUSE OF REPRESENTATIVES, Feb. 3, 1870.

Passed to be enacted.

HARVEY JEWELL, *Speaker*.

IN SENATE, Feb. 4, 1870.

Passed to be enacted.

H. H. COOLIDGE, *President*.

Feb. 4, 1870.

Approved.

WILLIAM CLAFLIN.

SECRETARY'S DEPARTMENT, BOSTON, Feb. 5, 1870.

A true copy. Attest:

OLIVER WARNER, *Secretary of the Commonwealth*.

BY-LAWS.

OFFICERS.

1. The Officers of the Corporation shall be a President, a Treasurer, and an Honorary Director, who shall be chosen from the Trustees; a Curator, and a Secretary. The officers shall be elected by ballot, at the annual meeting, and shall hold their offices for one year, or until the appointment of their successors. Any vacancy may be filled at any meeting of the Trustees.

DUTIES OF THE PRESIDENT, HONORARY DIRECTOR, AND SECRETARY.

2. The President shall preside at all meetings of the Trustees.

The Honorary Director shall be *ex officio* Chairman of the Committee on the Museum.

The Secretary shall attend all meetings of the Trustees; shall keep a record of their proceedings; shall send a notice of every annual, quarterly, and special meeting to each member of the Board at least two days before such meeting, and shall notify all officers of the Trustees of their election, and all members of committees of their appointment and of the names of their associates. He shall give notice to the institutions having the right to elect Trustees at least one month before the expiration of the term of the Trustees elected by them respectively.

DUTIES OF THE TREASURER.

3. The Treasurer shall have charge of the funds of the corporation, and shall keep its accounts. He shall present at each quarterly meeting a statement of the receipts and payments made during the preceding quarter. He shall present at the annual meeting a report of the property and financial condition of the corporation, and of the receipts and payments of the preceding year, which report shall be audited by a committee of the Trustees appointed for that purpose, and he shall also present an estimate

of the probable income for the ensuing year. He shall invest the funds of the Corporation with the advice and sanction of the Finance Committee. He shall make payments only upon the written order or approval of an officer or committee authorized thereto by the By-Laws or by a vote of the Board.

DUTIES OF THE CURATOR.

4. The Curator shall, under the Trustees, have the general charge and management of the Museum. He shall have the power of appointing and removing the Janitor and other persons employed in the Museum, with the consent and approval of the Executive Committee, and shall have the direction of all persons so employed. He shall be responsible for the observance of proper order and quiet throughout the buildings, and for the preservation of the collections. He shall promptly report to the Executive Committee any defect in the building or any abuse which may require a remedy; and to the Committee on the Museum any injury or danger of injury to the collections. He shall keep a record of the works of art belonging to the Museum, the sources from which they were obtained, the date of their acquisition, and other needful information respecting them. He shall also keep a record of works of art lent to the Museum, and of the conditions of such loans, with the names of the owners and dates of reception and return. He shall be the executive officer of the Trustees and of the Executive Committee and of the Committee on the Museum, and shall act as the secretary of these two committees, and shall keep copies of all letters written in their behalf. He shall receive a compensation for his services, which shall be fixed by the Trustees.

STANDING COMMITTEES.

5. There shall be four Standing Committees of the Trustees, namely, the Executive Committee, consisting of five members, including the President, and also the Curator, if he be a Trustee; the Committee on the Museum, of seven members, including the Honorary Director, and also the Curator, if he be a Trustee; the Committee on the Library, of three members; and the Finance

Committee, of three members. The Standing Committees shall be appointed by vote or ballot, at the annual meeting for the ensuing year ; but any vacancy upon them may be filled at any meeting.

THE EXECUTIVE COMMITTEE.

6. The Executive Committee shall have supervision and control of all matters relating to the care and use of the building and grounds. It shall fix the pay of the Janitor and other persons employed in the Museum. It shall make all needful regulations for the admission of visitors and students, for their use and enjoyment of the collections, and for the preservation of order and quiet in the building ; but all such regulations shall be reported to the Trustees, and shall at all times be subject to their revision. It shall authorize all expenditures required by the ordinary needs of the Museum in its department, and shall audit the bills incurred by its direction, but no expenditure shall be made beyond the appropriation previously placed at its disposal by a vote of the Trustees. The Executive Committee shall meet on a stated day in each month, and at any other time upon the call of its Chairman or of the Curator. It shall present at the annual meeting a written report respecting its department.

COMMITTEE ON THE MUSEUM.

7. The Committee on the Museum shall have supervision and control of all the collections belonging to the Museum, and of the arrangement and exhibition thereof. It shall have charge of all purchases of works of art which may be authorized by the Trustees. It shall report to the Trustees, for their action thereon, all gifts of works of art which may be offered to the Museum. It shall have supervision and control of all works of art lent to the Museum, or placed therein for exhibition, and of the reception, arrangement, and exhibition thereof, subject to such conditions as may be agreed upon between the Trustees and the owners of such works. It shall have charge of the cases and other appliances needed for the proper exhibition of the works of art under its control. It shall cause to be provided all ordinary catalogues required for the use

of visitors. It shall authorize all expenditures required by the ordinary needs of its department, and shall audit the bills incurred by its direction; but no expenditure shall be made beyond the appropriation previously placed at its disposal by a vote of the Trustees. The committee shall meet on a stated day in each month, and at any other time on the call of its Chairman or of the Curator. It shall present at the annual meeting a written report respecting its department.

LIBRARY COMMITTEE.

8. The Library Committee shall have supervision and control of the Library, and the arrangements and care thereof; also of all purchases and expenditures relating to it, and shall report to the Trustees the regulations they may make in regard to it. It shall audit the bills incurred by its direction, but no expenditures shall be made beyond the appropriations placed at its disposal by a vote of the Trustees. It shall present at the annual meeting a written report respecting its department, and a list of gifts received by it.

FINANCE COMMITTEE.

9. The Finance Committee shall advise the Trustees concerning the financial interests of the Corporation, and no investment of the funds of the Corporation shall be made without its sanction.

DEBTS.

10. No debt shall be incurred by any officer, committee, or agent of the Trustees, unless it be authorized by the By-Laws or by a vote of the Trustees.

MEETINGS OF THE TRUSTEES.

11. The annual meeting shall be held on the third Thursday in January, immediately after the quarterly meeting appointed for that day. Quarterly meetings shall be held on the third Thursdays in January, April, July, and October. Special meetings may be called by direction of the President, or upon the request, in writing, of three Trustees. Nine Trustees shall be a quorum.

ELECTION OF TRUSTEES.

12. Elections of Trustees, under the authority given by the third section of the Act of Incorporation, shall be made only at the annual meeting, or at a meeting specially called for that purpose by vote of the Trustees. Trustees shall be chosen by ballot.

AMENDMENT OF THE BY-LAWS.

13. The By-Laws may be amended at any meeting, provided that notice of the motion to amend shall have been given at the previous meeting, and inserted in the notification of the meeting at which it is to be acted on.

LIST OF TRUSTEES, 1886.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,
CHARLES C. PERKINS,
CHARLES W. ELIOT,
WILLIAM ENDICOTT, JR.
SAMUEL ELIOT,
HENRY P. KIDDER,
CHARLES G. LORING,

CHARLES ELIOT NORTON,
EDWARD W. HOOPER,
STANTON BLAKE,
HENRY L. PIERCE,
EPHRAIM W. GURNEY,
W. P. P. LONGFELLOW,
SAMUEL D. WARREN.

APPOINTED BY HARVARD COLLEGE.

WILLIAM GRAY,

HENRY J. BIGELOW,

HENRY LEE.

APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,

J. ELLIOT CABOT,

GEORGE W. WALES.

APPOINTED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,

M. DENMAN ROSS,

HENRY B. ROGERS.

EX OFFICIIS.

HUGH O'BRIEN, *Mayor of Boston.*

WILLIAM W. GREENOUGH, *Pres. Trustees Public Library.*

EDWIN P. SEAVER, *Superintendent Public Schools.*

JOHN W. DICKINSON, *Secretary State Board of Education.*

AUGUSTUS LOWELL, *Trustee of the Lowell Institute.*

OFFICERS AND COMMITTEES FOR 1886

MARTIN BRIMMER, *President.*

*HENRY P. KIDDER, *Treasurer.*

CHARLES C. PERKINS, *Honorary Director.*

CHARLES G. LORING, *Curator.*

EDWARD H. GREENLEAF, *Secretary. Curator Gray Engravings.*

EDWARD ROBINSON, *Assistant Curator Deptm't Classical Archæology.*

S. R. KOEHLER, *Curator Gray Engravings, pro tem.*

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,

EDWARD W. HOOPER,

WILLIAM W. GREENOUGH,

SAMUEL D. WARREN,

CHARLES G. LORING.

COMMITTEE ON THE MUSEUM.

CHARLES C. PERKINS,

GEORGE W. WALES,

J. ELLIOT CABOT,

MARTIN BRIMMER,

HENRY J. BIGELOW,

W. P. P. LONGFELLOW,

CHARLES G. LORING.

FINANCE COMMITTEE.

WILLIAM GRAY,

STANTON BLAKE,

AUGUSTUS LOWELL.

COMMITTEE ON LIBRARY.

SAMUEL ELIOT,

EDWARD N. PERKINS,

EPHRAIM W. GURNEY.

* The vacancy occasioned by the death of Mr. KIDDER, since the annual meeting, has been filled by the election of Mr. JOHN L. GARDNER, as Treasurer.

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TRUSTEES
OF THE
MUSEUM OF FINE ARTS.

ELEVENTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1886.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1887.

TRUSTEES
OF THE
MUSEUM OF FINE ARTS.

ELEVENTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1886.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1887.

REPORT OF THE EXECUTIVE COMMITTEE.

Boston, January, 1887.

THE Executive Committee presents the following report for 1886 : —

The receipts for 1886 have been as follows : —

For single admissions	\$4,211 25	
“ season tickets	39 00	
	<hr/>	\$4,250 25
From sale of catalogues		1,299 40
		<hr/>
		\$5,549 65

The number of visitors has been : —

Paid admissions	16,689
Admissions on free days	120,923
Free admissions on other days, including pupils of the school	34,486

Total number of admissions	172,098
--------------------------------------	---------

Average number of visitors : —

On Saturdays	878
On Sundays	1,455
Of paying visitors on other days	65

The current expenses for the year (exclusive of the purchases of works of art provided for from special funds) were \$22,787 94

Unrestricted income from investments	\$8,295 45
Receipts at the Museum	5,549 65
Miscellaneous receipts	100 36
	<hr/>
	13,945 46

Deficiency of income	\$8,842 48
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This deficiency has been paid from the unrestricted funds, now amounting to less than five thousand dollars, exclusive of some sums received on the subscription just opened.

The Curator spent several months of the last year in Europe, his first vacation since the establishment of the Museum. He was not unmindful, during his absence, of the interests of the Museum, and took advantage of every opportunity of examining the methods of European museums, with reference to the improvement of our own. His place was most satisfactorily filled, in the first instance, for a few weeks, by Mr. Robinson, and subsequently by Mr. Greenleaf.

Last summer the Committee, under the direction of the Trustees, bought of Mr. Frederic Crowninshield a brick building which he had put up as a studio on land adjacent to the Museum lot. This building has been moved on to our land at the expense of the School of Drawing and Painting. It is now in use chiefly by the school, but in part by the Museum. In consequence of this, some changes have been made in the assignment of the rooms in the basement, by which an additional room, much needed, has been secured for the library.

No other changes of importance have occurred during the year. The want of space in every department is felt more and more each year, not only as an inconvenience, but as a barrier to the progress of the Museum, and therefore a serious loss to the public and to students. Our need for both room and money has obliged the Trustees to make an appeal for aid. This appeal, addressed in the first instance to a few friends of the Museum, has been met by so cordial and generous a response, that we have reason to hope for the subscription of a sum not less than \$250,000. This would relieve the institution from its pressing wants.

The Trustees have received notice that the late Richard Perkins left to the Museum the sum of \$50,000, to be held as a fund of which the income only shall be used as the Trustees may deem best. This munificent bequest is of great advantage to us at this time when our regular income is so limited, and nothing could be more judicious than the condition attached to it. In accordance

with the rules of the Trustees, as well as with the wish of Mr. Perkins, this fund will be called the Perkins Fund.

If the Museum has made some gains during the year, it has had to deplore grave and painful losses. At the last annual meeting, the Trustees were aware of the dangerous illness of Mr. Henry P. Kidder; and his death occurred a few days later. He had been from the beginning the Treasurer as well as a Trustee. By his wise care of our funds, by his warm and effective participation in every effort to develop the Museum, and by his own liberality, he was one of our greatest benefactors. What he did for this institution was but a part of the service which his generous public spirit impelled, and his sound judgment enabled him to render to the community in many directions.

The death of Mr. Charles C. Perkins severed a relation to the Museum so close in itself, and so intimately known to the Trustees, that the committee asks leave to print with this report, in lieu of any expression of their own, the feeling words which the Trustees ordered to be placed on their record, in remembrance of their loss.

Prof. E. W. Gurney had not been long a member of the board, but long enough to enable us to recognize anew that his high qualities of mind and heart would have been of eminent service here, had his life been prolonged.

For the Committee,

MARTIN BRIMMER.

CHARLES C. PERKINS.

At a meeting of the Trustees held Oct. 21, 1886, the following minute was ordered to be entered on the records:—

The Trustees of the Museum cannot be content with merely formal language as a tribute to their Honorary Director, their associate and their friend, Charles C. Perkins. Of all those engaged in founding the Museum, now seventeen years ago, no one held a similar place to his. He had just returned from a twelve years' residence in Europe, during which he had published his

works on Italian Sculpture, and attained a high and honorable place among the writers on Art.

We were projecting an institution to contain the few collections of works of Art in this community, and to offer such opportunities of observation and instruction as were then practicable. He came among us with full and fresh knowledge of the Art collections and Art schools he had frequented abroad, and entered with glad enthusiasm on the plans which were but beginning to take form.

It was a great joy to him to find such an enterprise begun, and to be welcomed by those interested in it as a fellow-worker. It convinced him, more than anything else of a public nature, that he had been right in leaving behind him all the advantages of European life, all the sources of information and refinement there, all the intercourse with men of kindred pursuits; and in believing, as he had done, that however much he might lose, he would gain a great deal more in living among his own people and promoting their highest interests. How long, how perseveringly, how unselfishly he has exerted himself for the Museum is known of all men. He has given it all he could, — his means, his attainments, his powers, his very self, — and has done this, year after year, without seeming to know how much it was, or even seeking the recognition of it from others.

The Museum was his object, it was also his recompense. Could he see it growing stronger and more beneficent, could he feel that it was more appreciated by all connected with it, by its officers and its students, by the community, by the strangers attracted to it, he was satisfied.

The Trustees rejoice that there was so much to reward and to delight him. They feel all the force of his example, all the grace and sweetness of his character, all the highmindedness of his entire life to be present with them still, and to remain a benediction to the Museum. And as one after another of their number is called away, they resolve anew that the Museum shall be carried on, from those who are gone to those who are to come, in a spirit of consecration to the cause for which it was founded.

REPORT OF THE COMMITTEE ON THE MUSEUM.

IN presenting their report the committee desire to express their sense of the loss which the Museum has sustained in the death of Mr. Charles C. Perkins; chairman of this committee, and Honorary Director of the Museum, from its first days, and always active for its interests. His untiring zeal, his special knowledge, his acquaintance with the museums in Europe, and with the persons in charge of them, formed qualifications which we can hardly expect to find united again.

Our collections have received many valuable additions during the past year. The two Etruscan sarcophagi, which have stood for some time in the Architectural Room, have been purchased, chiefly through the munificence of Mrs. Gardner Brewer; and these interesting examples, unique on this continent, and perhaps unequalled anywhere, have been secured for this city. They present a curious phase of art, in which an unmistakable Greek influence is seen combined, or rather in juxtaposition with an indigenous sentiment seemingly allied to that of the mediæval sculptures,—affording an opportunity, which will become more valuable as our collection of sculpture becomes more complete, of studying the beginnings of art in Western Europe.

Other important donations are: from Hon. Martin Brimmer, twenty pieces of antique glass, from Crete; from the American Art Association, a sea-piece, by Frank M. Boggs; from Mr. George W. Wales, the publications of the Arundel Society, one hundred and thirty-seven chromolithographs, and twenty-four engravings; also one hundred and ninety-one photographs, and fourteen squeezes from Egyptian reliefs; from Mrs. Wales, Italian textiles, in addition to her gifts of last year; Mrs. Gardner Brewer, two fine ivory triptychs; from Mr. S. D. Warren, a terra-cotta figurine, Greek; from the Egypt Exploration Fund, a number of antiqui-

ties from the hitherto lost city of Naukratis, — some of them interesting as showing the influence of Egyptian upon Greek art. We hear also of a very valuable selection from the finds of 1885-6, soon to reach us.

A full list of donations and loans is given elsewhere.

There have been special exhibitions in the Print Department: of a valuable collection of engravings of the Early Italian Schools, lent chiefly by Mr. H. F. Sewell; a collection of the etched work of Charles Méryon, one hundred and sixty-four examples, lent by Messrs. Frederic Keppel, Samuel P. Avery, and Howard Mansfield, of New York, and by Mr. Charles C. Perkins.

The usual Spring Exhibition of Contemporary Art was omitted for want of room, — as must continue to be the case until new galleries are provided.

A new catalogue of the Greek and Roman sculpture has been prepared by Mr. Edward Robinson, giving in a condensed form the main facts needed by the visitor. Mr. Robinson seems to us to have performed his task with great discretion as well as with abundant learning, and, without burdening the catalogue with anything superfluous, to have greatly increased the value to the public of our collection of casts from the antique; to have made it indeed, already a guide, not wholly inadequate, unequalled at any rate on this side of the water, to the history of Greek art.

This department, that of casts and other reproductions, is that in which we can make the most assured progress. Original works will generally be beyond our reach, or else of doubtful or inferior value; but, through casts, we can acquaint ourselves with the best, the standard examples, in their most essential qualities. A collection of casts such as we can have, at a very moderate cost, and without any danger of wasting our money through mistakes of judgment, would be in some respects of more value for study than any existing collection of originals; since there is none that affords the means of comparison which the student needs.

Such a collection, however, would require a large addition of room to that which is now at our disposal. Indeed, the present collections have long been suffering for want of room; the statues are crowded together, and stand, some of them, out of their proper

order, and in unfavorable lights, from lack of space to exhibit them properly.

The Loan Collection is also cramped by want of space. Many articles offered have necessarily been declined on this ground.

An increase of funds is needed for building, in order to provide for the growing collections, and it is needed also to meet the expenses incident to their growing importance and attractiveness. Clerical and expert assistance is more and more required for making them fully accessible and profitable to visitors. The important services of Mr. Robinson have already been spoken of; those of Mr. S. R. Koehler are no less deserving of mention.

The income regularly at the disposal of the committee for the purchase of works of art is at present only about \$750 *per annum*, — quite insufficient to enable us promptly to avail ourselves of opportunities for filling up gaps in the collections.

We confidently hope that the proved success of the Museum thus far, in meeting an important public want, will encourage the friends of art in the community to provide the means of further expansion, and of rendering more available what has already been done.

For the Committee,

J. E. CABOT,
Chairman.

REPORT OF THE COMMITTEE ON LIBRARY.

Books and pamphlets given	249
“ “ “ purchased	154 for \$92 71

Among the important gifts to the library during the past year are the following: —

From EDWARD N. PERKINS and Mrs. CLEVELAND.

The Galleria di Firenze, with many engravings.

From MARTIN BRIMMER.

Sixty-six books on various art subjects.

From EDWARD WHEELWRIGHT.

A set of the Gazette des Beaux-Arts, with its supplement, the Chronique des Arts, 1879–1886.

From GEORGE W. WALES.

Ninety-eight numbers of the Gallery of Florence, with three hundred and ninety-four engravings; and many publications of the Arundel Society.

Balance on hand Jan. 20, 1886	\$249 37
-----------------------------------------	----------

Expended during the year: —

Books	\$92 71	
Periodicals	54 38	
Cards, Register and sundries	21 55	
	<hr style="width: 100px; margin: 0;"/>	168 64
Balance, Jan. 20, 1887		<hr style="width: 100px; margin: 0;"/> \$80 73

Miss Harriet O. Walker, who was employed as our assistant in the library in the autumn of 1885, left the Museum to be married on Oct. 1, 1886, and her place has been filled most satisfactorily by Miss M. J. Fenderson, who is always in attendance in the library.

S. ELIOT,
For Library Committee.

REPORT OF THE DEPARTMENT OF CLASSICAL ARCHÆOLOGY.

TO THE COMMITTEE ON THE MUSEUM :

Gentlemen,—I have the honor to submit to you the first annual report of the department of Classical Archæology.

The acquisitions in that department during the last year, though not numerous, are important, and some of them merit more than a mere mention. Chief among these are the two Etrusean sarcophagi, which the Museum and the Athenæum jointly have been endeavoring to acquire for several years. Through the generosity of Mrs. Gardner Brewer, one of these has now become the property of the Museum, and the other, now owned by the Athenæum, remains with us as a loan. These two sarcophagi were discovered at Vulci, the most fertile of all Etrusean cemeteries, which has supplied nearly every museum in Europe with beautiful examples of Greek and Etrusean art. The discovery, which took place in the winter of 1845-46, was at once reported to the *Istituto Archæologico di Roma*, and published in their *Bulletino*, 1846, p. 86; but the sarcophagi were considered worthy of a more extended notice than was there given them, and were subsequently illustrated in sumptuous style by the Institute in its *Monumenti Inediti*, Vol. VIII. pls. 18-20, accompanied by a valuable essay by Prof. Brunn in the *Annali* of 1865, pp. 244 ff. Since then they have been described and illustrated in several works on Etruria and Etruscan art.

To a museum like ours these sarcophagi have an especial value, placed side by side as they are, because they enable students to compare Etruscan imitation of Greek sculpture with the purely native Etruscan art. One of them, that belonging to the Museum, is decorated with reliefs in the Greek style, and evidently copied from Greek patterns, but in a purely decorative manner, that is to say, without any regard for the connection or continuity of the subjects. On one side there are Greek warriors on horse and on

foot engaged in combat, on the other Greeks and Amazons in battle, and on the two ends wild beasts devouring their prey. The figures are conceived with spirit, and their action is admirable, qualities which they undoubtedly owe to the models from which they were copied, as the execution shows the inferiority which is common in Etruscan imitations of Greek works. The second sarcophagus offers a complete contrast to this. Its subject is from Etruscan life, and is treated in a characteristically Etruscan manner. The principal scene, along the front, is a marriage. The bride and groom meet and embrace in the centre, and behind each follows a train of friends and attendants bearing various insignia and utensils used in the ceremony. At one end a couple, presumably the same, if we may judge by the faces, ride in a chariot drawn by two mules and attended by a female demon in whose hands are serpents. From the fact that mules were used in funeral processions, Brunn inferred that this scene represented the last journey of the man and wife whose remains the sarcophagus contained, and that the attendant monster was the goddess of Death. On the other end a man who has no resemblance to the one in the principal group, being bearded, mounts a chariot. The back of the sarcophagus is not sculptured.

The comparison of the subjects chosen for the decoration of these two monuments offers an instructive lesson on the spirit of Etruscan art. Greek art was idealistic even in its treatment of homely themes, and its decoration of homely objects; and the first of these sarcophagi shows that when they copied Greek models, Etruscan artists followed also this idealizing tendency, although in their selection of subjects they appear to have had little regard for the purpose of the object decorated. The second, on the other hand, shows how extremely prosaic Etruscan art was when left to itself. In the representation of the marriage ceremony it is easy to believe that the sculptor has placed every figure in exactly the relative position occupied by the person in the real event, and holding the very object which he or she may have held; but as a whole the composition is devoid of imagination, and shows no higher aim than the faithful illustration of facts. It is hoped that within a year these two interesting monuments may be published and described at

length, as they deserve a more detailed examination than it has hitherto been possible to give them.

Next to the Etruscan sarcophagi, the antiquities from Naukratis are the most important acquisitions of the year in this department. These, which we owe to the liberality of the Egypt Exploration Fund of England, were discovered by Mr. Flynders Petrie during excavations in the Delta of the Nile, in 1885. The results of his investigations and the success attending them have been made familiar by the publication of the beautiful volume, *Naukratis*, London, 1886, so that I need not dwell upon them here. The Egypt Exploration Fund has very generously sent us samples of all the various styles of pottery found, as well as a numerous selection of terra-cotta heads, bronzes, coins, and other small antiquities. They have also presented us with a second lot of antiquities from San (Zoan), consisting of fragments, mostly terra-cotta and stone. With very few exceptions these date from the period of the Roman domination in Egypt. Among them a herma, of marble, deserves especial mention.

Since the beginning of the new year, but fortunately in time for acknowledgment in the present report, Mr. S. D. Warren has enriched the Museum by the gift of a figurine of the best type of Greek terra-cottas, purchased by Mr. Edward P. Warren, in Athens, representing a nude youth descending through the air. From the diadem of rays surrounding the head, I presume the figure to be that of Helios, the sun-god. The action is exceedingly graceful, the modelling delicate, and the proportions are superior to those of the majority of terra-cottas. In this respect the figure shows analogy to the style of Lysippos, the head being larger and the neck fuller than those of later figurines, from which I infer that its date is not later than the third century B. C. In style it has certain affinities with the figures found in Asia Minor; but I am not at present prepared to give an opinion as to its origin.

In addition to the above, I may mention a collection of twenty beautiful specimens of ancient glassware, acquired by Mr. W. J. Stillman, principally in Crete, and presented to the Museum by Hon. Martin Brimmer. Also a small archaic bronze from the neighborhood of Sparta, presented by contribution through Prof.

C. E. Norton, and entered in the list of donations in the last Annual Report. This is a vase-handle in the form of a nude youth holding a lion on each shoulder. Except the feet, which are missing, the figure is intact, and both in type and preservation it is one of the finest specimens of early Greek bronze work which I remember. Its date can hardly be later than the beginning of the sixth century B. C. As loans or gifts, we have received a number of vases and other small antiquities from various sources.

Owing to the overcrowded condition of our cast rooms, it has not been thought advisable to make any purchases in that department, except the interesting collection of fifty casts from small bronzes and terra-cottas selected by Mr. Greenleaf while in Paris. Unfortunately, lack of space in the exhibition rooms has consigned these to the storerooms for an indefinite period.

Of the work accomplished in the department during the year, the most important has been the preparation of a new catalogue of the casts from Greek and Roman sculpture and architecture. This was completed, and the greater part revised, before my summer vacation, but various causes have combined to prevent its appearance up to the present, and I now hope to be able to submit it to you within a month. The casts have been supplied with a complete set of labels, stating of each object the name and present location of the original, and the date and artist, when these are determinable. The system of illustrating and supplementing the casts by photographs of analogous works has been begun, but here again lack of space has prevented the accomplishment of all that was desirable, and what is now exhibited is not to be regarded as anything more than a beginning.

I am happy to say that the interest of the public in this department, and the disposition to make use of it, have grown steadily and rapidly during the last few months, and that thereby we have gained many opportunities of increasing the usefulness of the Museum to students and others interested in it.

Finally, I desire to call your attention to a matter which seems to me to demand your serious consideration at the present time. In the extension of our building now contemplated, every department of the Museum is pressing its just claims for accommodations

such as will permit of a much-needed development. On the ground floor the original antiquities require much more space for the proper exhibition of what we already possess, while the departments of casts from mediæval and renaissance architecture and sculpture are in great need of enlargement. To give to each of these sections the proportionate amount of space it deserves, the increase in the collection of casts from Greek and Roman sculpture will be far more limited than it should, the additional space assigned to it being a room of about the size of the present architectural room, and possibly one other of the ordinary size of our cast rooms. As probably no further extension of the building will be undertaken for a considerable number of years, this collection will thus be prevented from becoming what it ought to be, — a thoroughly representative selection of illustrations of all the schools and epochs of Greek art, and a complete collection of the fine examples of Greek sculpture to which artists and students of art history might come for inspiration and instruction. Moreover, the present needs of this section require that the space allotted to it be filled immediately, so that no room would be left for casts of newly discovered works, which, often of rare beauty and interest, are now multiplying every year in Greece and Italy. In other words, our collection would not only start defective, but remain so of necessity for an indefinite time. In view, therefore, of these circumstances, I venture to propose to you that a temporary structure be erected on the Museum land to serve as an annex or supplement to our castrooms; that this be built in as inexpensive a manner as is consistent with its safety, the interior to have the shape of a long gallery, divided into rooms by means of curtains or temporary partitions, which could be moved from time to time, as the needs of the collection required. Such a building might be of great relief to the mediæval and renaissance as well as the classical collections, as it would enable you to make each of these larger than it can be in the Museum building for many years to come.

I have the honor to be, gentlemen,

Your very obedient servant,

EDWARD ROBINSON.

JAN. 15, 1887.

[illegible]

II. Under Executive Committee.		
(a) Repairs.	\$244 25	
(b) Pay of Attendants	8,044 77	
(c) Printing and Adv'g.	292 34	
(d) Heating and Lighting.	710 63	
(e) Miscellaneous	1,767 93	
		11,059 92
III. Salary of Curator	.	3,000 00
IV. " Secretary, 1 mo. 21 days,	.	160 83
V. " Acting Curator.	.	900 00
VI. " Asst Curator, class. arch.	.	600 00
VII. " Assistant Treasurer	.	150 00
VIII. Petty Expenses, Treasurer's Office,	14 25	
		20,224 80
Purchase of \$31,000 Bur., Cedar Rap. and No. R'way,		31,020 00
Gov't 5's,		1,550 40
Balance in Bank	.	
		\$59,564 76

E. & O. F.
BOSTON, January 25, 1887.

\$59,564 76

Dr. TRIAL BALANCE, MUSEUM OF FINE ARTS, 12TH JANUARY, 1887. Cr.

Building Accounts	\$320,944 11	Original Subscriptions	\$265,032 96
Fixtures and Furniture	19,369 12	Subscriptions of 1878	126,093 00
Works of Art	33,003 16	Subscriptions of 1887	31,101 67
Library Committee	2,319 27	Donations and Legacies	11,176 36
Income Gray Fund	97 18	San Donato Subscription	300 00
Trust Investments:		Trust Funds:	
\$20,000 New Mex. & So. Pacific 7's . . .	\$23,543 75	Everett Fund	\$7,500 00
20,000 Atch., Top. & St. Fe, 4 1/2's . . .	19,862 50	N. C. Nash Fund	10,000 00
5,000 " " " " 6's	5,000 00	B. P. Cheney Fund	5,000 00
100 Shares Chi., Bur. & Quincy R. R. . .	12,587 50	Otis Norcross Fund	5,000 00
\$5,000 " " " " 7's	6,675 00	John L. Gardner Fund	20,000 00
15,000 " " " " 4's, 1921, 13,537 50		Harvey D. Parker Fund	100,000 00
16,000 Bur. & Mo. Riv. Non Ex. 6's . . .	17,738 75	Sink'g Fund for Premiums on Bonds in Trust Invest's,	147,500 00
7,000 Ot wa, Cedar Falls & St. Paul 5's . .	7,393 75	Income Everett Fund	477 38
8,000 Fremont, Elkhorn & Mo. Riv. 6's . .	7,410 00	Income B. P. Cheney Fund	1,028 34
10,000 Union Pac. R way Skg Fund 8's . .	11,900 00		416.52
5,000 Atlantic Mut. Ins. Scrip	5,206 25		
150 Shares Phil., Will. & Bal. R. R. . . .	9,618 25		
Mortgage Estate E. Wilder, 6%	6,000 00		
" " N. Robertson, 8%	1,500 00		
	147,973 25		
General Investments:			
31,000 Bur., Cedar Rap. & No. 5's	31,020 00		
5,000 Oregon R way & Nav. Co. Deb. 7's,	5,158 75		
Profit and Loss	36,178 75		
Balance in New England Trust Co.	21,600 99		
" " Union Safety Dep. Vaults	829 22		
	721 18		
	\$583,036 23		
E. & O. E.			\$583,036 23
Boston, Jan. 20, 1887.			

We, the undersigned, having examined the within trial balance, and compared the same with the audited trial balance of January, 1886, find the within to be correct. We have seen all the evidences of property called for hereby, and all property disposed of during the year has been satisfactorily accounted for to us. We have also examined the current account of the Treasurer for the year 1886, and have seen that all the receipts stated therein have been properly credited, and that all the payments have been duly charged and properly vouched.

AUGUSTUS LOWELL,
STANTON BLAKE,
Auditing Committee.

Boston, Feb. 9, 1887.

DONATIONS IN 1886.

MRS. HENRY ADAMS, Washington, D. C.

A piece of lace, arms of the Barberini family.

THE AMERICAN ART ASSOCIATION, New York.

An oil painting by Frank M. Boggs, "A Rough Day, Harbor of Hon-fleur." (This was awarded one of the prizes of \$2,500 each at the first Prize-fund Exhibition of the American Art Association, April, 1885, and was allotted to the Museum of Fine Arts.)

WILLIAM S. APPLETON.

A piece of pottery. Greck.

MRS. GARDNER BREWER.

Two carved ivory triptychs, "Shakespeare before Elizabeth and her Court," and "Henri IV., on his Departure for Germany, Confiding the Government of his Kingdom to Marie de Medici."

MARTIN BRIMMER.

Twenty pieces of antique glass, Roman, mostly found in Crete, and one piece of alabaster; and an engraving by W. E. Marshall, portrait of U. S. Grant.

WILLIAM M. CHASE, New York.

A portrait bust by Franz X. Dengler.

PARTLY BY CONTRIBUTION AND PARTLY BY PURCHASE.

Two Etruscan sarcophagi of about the 4th century, B. C. Discovered at Vulci, Central Italy, in the year 1845-46, and brought to this country in 1883. Donors: THE BOSTON ATHENEUM, MRS. GARDNER BREWER, GEORGE W. WALES, MISS M. A. WALES, MRS. RICHARD BAKER, Jr., MRS. M. D. KIMBALL, MARTIN BRIMMER, MRS. BRIMMER, MRS. S. W. WHITMAN, EDWARD W. HOOPER, WALTER C. CABOT, EDWARD N. PERKINS, "SUBSCRIBER."

MISS AMELIA B. EDWARDS, England.

A plaster cast of a bust of an Egyptian king. Hyksos (?) period.

THE EGYPTIAN EXPLORATION FUND, through the Secretary, Miss AMELIA B. EDWARDS, England.

Three hundred and eighty-seven pieces of pottery; thirty-eight pieces of stone, etc.; thirteen pieces of glass; two pieces of precious metal; one hundred and thirty-nine pieces of bronze; twenty-seven pieces of iron and lead; ten pieces of ivory; sixty coins, from Nankratis; and eighty-four additional objects from Naukratis, chiefly amulets.

ARTHUR B. FRENCH.

A Chinese teapot. Loo Choo.

MISS C. L. W. FRENCH.

Two pieces of pottery. English and Dutch.

THOMAS GAFFIELD.

A piece of antique glass from Tsanakaleh, near Ilion.

MRS. DELANO A. GODDARD.

Eight engravings, the earliest works of John Cheney, b. 1801, d. 1884, and eight plates for John Trumbull's "McFingal," published in 1795.

The Estate of ALFRED GREENOUGH, through CHARLES HENRY PARKER, executor.

Two pieces of pottery, Hispano-Moresque, one of Persian, one of Chinese; eleven pieces of antique pottery, Etruscan and Greek (?); and four pattern books of Japanese silks and papers.

HUBERT HERKOMER, England.

A mezzotint engraving by his pupil, Daniel D. Wehrschmidt.

GEORGE E. JOHNSON.

A wood engraving. India proof.

CHARLES G. LORING.

A piece of drawn-work. Persian.

C. B. NORTON.

Twelve engravings in outline, after Benjamin West.

CHARLES C. PERKINS.

Four etchings, proofs of plates etched by Mr. Perkins.

EDWARD N. PERKINS.

A photograph of the late Chas. C. Perkins.

MISS ISABELLA SCOTT, England.

A plaster mask of the face of Keats.

MISS SARAH E. SMITH, Salem.

A fragment of damask from the hangings of the Tracy House, Newburyport, Mass.

GEORGE W. WALES.

The publications of the Arundel Society, one hundred and forty-nine lithographs and thirty engravings; also one hundred and ninety-three photographs, chiefly architectural; fourteen squeezes from Egyptian reliefs; and a piece of pottery. Persian.

MRS. GEORGE W. WALES.

Two pieces of embroidery and three pieces of lace. Italian.

C. HOWARD WALKER.

A drawing by Mr. Walker.

SAMUEL D. WARREN.

A terra-cotta figurine. Greek.

ROBERT C. WINTHROP.

Seven photographs of the Washington and Yorktown Monuments.

DONATIONS TO THE LIBRARY,

FOR THE YEAR 1886.

HENRY BLACKBURN, England.

English Art in 1884.

BOSTON ART CLUB.

Catalogue of the thirty-third Exhibition, Oil Paintings; Catalogue of the thirty-fourth Exhibition, Water Colors.

BOSTON PUBLIC LIBRARY.

Two Bulletins of the Library; Thirty-fourth Annual Report of the Trustees.

MISS C. A. BREWER.

The Journal of Indian Art. Ten numbers. South Kensington publication.

HON. MARTIN BRIMMER.

South Kensington Museum Publications.

Italian Sculpture of the Middle Ages and Period of the Revival of Art.
By J. C. Robinson.

Swiss Coins in the South Kensington Museum. Reginald Stuart Poole.
Gold and Silversmiths' Work in the South Kensington Museum. By
John Hungerford Pollen.

Objects of Indian Art in the South Kensington Museum. By H. H. Cole.
National Gallery of British Art at the South Kensington Museum. Part
I., Oils. Part II., Water Colors.

Catalogue of the Jones Bequest in the South Kensington Museum.

Four classed lists. National Art Library. South Kensington Museum.
Reproductions in Metal, Electrotypes, etc. South Kensington Museum.
Descriptive Catalogue of the Fictile Ivories in the South Kensington
Museum. By J. O. Westwood.

Christian Mosaic Pictures. Catalogue of Reproductions in the South
Kensington Museum. By J. W. Appell.

Nine Catalogues of Works of Art, etc.

Universal Catalogue of Books on Art. 2 vols. and supplement.

Four parts of Universal Art Inventory.

List of Buildings having Mural Decorations. By C. E. Keyser.

Nine South Kensington Art Handbooks.

Portfolios of Indian, Italian, Persian, Spanish, and Scandinavian Art.
South Kensington Museum.

Les Précurseurs de la Renaissance. By Eugène Müntz.

Les Origines de Porcelaine en Europe. By M. le Baron Davillier.

- La Gravure en Italie avant Marc-Antoine. (1402-1505.) By Le Vicomte Henri Delaborde.
- Les Della Robbia, leur vie et leur œuvre. By J. Cavallucci and Émile Molinier.
- Les Musées d'Allemagne. (Cologne, Munich, Cassel.) By Émile Michel.
- Les Historiens et les Critiques de Raphael. (1483-1883.) By Eugène Müntz.
- L'Encaustique et les autres procédés de Peinture chez les Anciens. By Henry Cros and Charles Henry.
- Les Emblèmes d'Alciat. By Georges Duplessis.
- La Tapisserie dans l'Antiquité. Le Péplos d'Athéné. By Louis de Rouchaud.
- Études sur l'Histoire de la Peinture et de l'Iconographie Chrétiennes. By Eugène Müntz.
- Eugène Delacroix devant ses Contemporains. By Maurice Tourneux.
- Three Volumes. Bibliothèque d'Art Moderne. By Jean Rosseau and Charles Yriarte.
- Bibliothèque d'Art Anciens. By Charles Diehl.
- Ten numbers. Les Artistes Célèbres.
- L'Oeuvre de Rembrandt, décrit et commente par M. Charles Blanc. 2 vols.
- Dictionnaire des Marques et Monogrammes des Gravures. By Georges Duplessis et Henri Bouchot.
- Greece: Pictorial, Descriptive, and Historical. By Christopher Wordsworth.
- Histoire de la Gravure dans l'École de Rubens. By Henri Hymans.
- Cyclopædia of Costume. 2 vols. By J. R. Planché.
- Japanese Marks and Seals. By James Lord Bowes.
- Science of Gems, Jewels, Coins, and Medals. By Archibald Billing.
- Ancient Rome in 1885. By J. Henry Middleton.
- Grammar of Japanese Ornament and Design. By Thomas W. Cutler.
- DR. HEINRICH BRUNN, Munich.
- Kurzes Verzeichniss des Museums von Gypsabgüssen. Munich.
- BUREAU OF EDUCATION, Washington, D. C.
- Ten Circulars of Information. Five Reports of the Commissioner of Education.
- CINCINNATI MUSEUM ASSOCIATION.
- Dedication of the Museum Building; Fifth Annual Report, 1885.
- CHARLES H. DERBY, South Kensington Museum, London.
- Two Publications of the S. K. M.
- DIRECTOR OF THE SCIENCE AND ART MUSEUM, Dublin.
- Report of the Director. Appendix H.
- DR. VON FALKE, Director of the Austrian Museum of Art and Industry, Vienna.
- Festschrift. Published for the Exposition of 1873. Vienna.
- RICHARD GARNETT, British Museum, London.
- Conference of Librarians, Oct. 2-5, London.
- "The late John Winter Jones."

JOHN CODMAN HURD.

Treatise of Painting. By Leonardo da Vinci. Translated from the original Italian.

S. R. KOEHLER, Boston.

Etching in America. By J. R. W. Hitchcock.

CHARLES M. KURTZ, New York.

National Academy Notes, 1881, 1882, 1883. Bound volume. Also, 1885, 1886.

PROF. RODOLFO LANCIANI, Rome.

Five publications of the donor, viz. :—

1. La Villa Castrimenesi di Q. Voconio Pollione.
2. Nuovi Scavi nel Foro Romano.
3. Il Sepolcro di C. Sulpicio Platorino.
4. Il Pantheon e le Terme di Agrippa. First and Second Reports to his Excellency the Minister of Public Institution.
5. L'Aula e gli Uffici del Senato Romano, R. Accademia dei Lincei. 1882, 1883.

DR. ALFRED LICHTWARK, Librarian of the Kunstgewerbe Museum, Berlin.
Seven Publications of the Museum.

MR. LLOYD, South Kensington Museum, London.

Spirit Fresco Painting. By J. Gambier Perry.

CHARLES G. LORING, Boston.

1. Catalogue of the Bowdoin College Art Collections. Part I. The Bowdoin Drawings. Illustrated.
2. Lace Album. By Dr. F. Fischbach.
3. The American Architect and Building News for 1885. 2 vols.
4. Jeypore Enamels. By S. S. Jacobs and T. H. Hendley.
5. Ten Catalogues of Collections and Galleries.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

1. Seventeenth and Twenty-second Annual Catalogues of Officers and Students.
2. The President's Report, Dec. 8, 1886.

H. MASSI, Conservateur en chef of the Vatican Galleries, Rome.

Description of Paintings in the Vatican.

Description of Sculpture in the Vatican.

METROPOLITAN MUSEUM OF ART, New York.

Sixteenth Annual Report of the Trustees, 1886.

MINISTER OF PUBLIC INSTRUCTION, Rome.

Pamphlet, "Sull ordinamento del Servizio Archeologico."

OWEN'S ART INSTITUTION, St. John.

Catalogue of Works of Art in the Gallery.

PEABODY INSTITUTE, Baltimore.

Nineteenth Annual Report, 1886.

Catalogue of the Garrett Collection of Prints on exhibition at the Peabody Institute.

PENNSYLVANIA ACADEMY FINE ARTS, Philadelphia.

Seventy-ninth Annual Report.

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, Philadelphia.

Tenth Annual Report of the Trustees.

CHARLES C. PERKINS, Boston.

"Les Artistes Célèbres." Gérard Édelinck par Le Vicomte Henri De-laborde.

EDWARD N. PERKINS and MRS. SARAH P. CLEVELAND.

Gallerie de Florence (unbound and incomplete).

MRS. AARON F. PERRY, Cincinnati, Ohio.

Sketch of the Women's Art Museum Association of Cincinnati.

F. W. PUTNAM, Curator of Peabody Museum, Cambridge.

Eighteenth and Nineteenth Annual Reports.

BERNARD QUARITCH, England.

Seven Catalogues.

REDWOOD LIBRARY AND ATHENÆUM, Newport, R. I.

Annual Report of the Directors, 1886.

WALDO O. ROSS.

Twenty Catalogues of Art Collections, etc.

Also, Paper on Mosaic Decoration. By A. H. Layard.

Le Fusain sans maître. Traité sur l'étude du paysage au fusain. By Karl Robert.

Traité de La Gravure à l'eau-forte. Texte et Planches. By Maxime Lalanne.

UNIVERSITY OF ILLINOIS.

Catalogue and Circular of the University, 1885, 1886.

GEORGE W. WALES.

Galleria di Firenze. Ninety-eight numbers, containing three hundred and ninety-four engravings, and text.

Descriptive Notice of the Drawings and Publications of the Arundel Society. By Frederic W. Maynard.

The Bayeux Tapestry, with Historic Notes. By Frank Rede Fowke.

Sepulchral Monuments in Italy, Mediæval and Cinquecentist. In seven parts.

Atlas of Mammalogy and Ornithology.

U. S. Exploring Expedition under Charles Wilkes, 1838-42.

Nineteen Catalogues and Publications of various kinds.

PROF. W. R. WARE.

Reports of Kansas City Exchange Building Competition.

EDWARD WHEELWRIGHT.

Twenty-six volumes of the Gazette des Beaux-Arts, and two volumes with Alphabetical and Analytical Index.

Fifteen volumes of the Chronique des Arts (supplement of the Gazette).

WILLIAM H. WHITE, Secretary of Royal Institute of British Architects, London.

Royal Institute of British Architects. Medals, Studentships, and other Prizes. 1886, 1887.

Examination in Architecture.

Kalandar of British Architects. 1885-86.

COPE WHITEHOUSE.

Lake Moeris. Justification of Herodotus by recent reseaches of Mr.
Cope Whitehouse. By Dr. Schweinfurth.

MR. WILD, Keeper, London.

General Description of Sir John Soane's Museum.

FROM VARIOUS SOURCES.

Thirty-seven Miscellaneous Catalogues, Reports, etc.

CONTRIBUTIONS TO THE LOAN EXHIBITIONS,

FOR THE YEAR 1886.

[This list does not include a large number of articles on exhibition reported in previous years.]

A. D. ABBATT, New York.

An oil painting, "On the Beautiful Gloucester Shore."

THOMAS ALLEN.

Two oil paintings, "On the Highway, near Ecouen, France," and "On Guard."

FREDERICK L. AMES.

Ten oil paintings by Dupré, Millet, Diaz, Knaus, Corot, Rousseau, Troyon, and Bonheur.

MRS. ADELAIDE AMORY, Jamaica Plain.

A piece of engraved glass. German.

WILLIAM S. APPLETON.

Fifteen paintings, by Palma il Vecchio (ascribed), Vander Helst, Wou-
vermans, Vander Velde, Wertmuller, Cuyp, Tintoretto, J. B. Pforr,
Giorgione (ascribed), Thos. Doughty, Edward Frère, R. H. Fuller,
Copley, W. P. Babcock, and W. Allan Gay. Eight miniatures, portraits,
of the family of Philip Egalité of Orleans; a sepia drawing by Lanini;
a relief in silver; a box of ivory, carved; a window of painted glass,
Swiss; five pieces of bronze, and the funeral helmet of Sir Isaac Ap-
pleton, 1608.

MRS. WILLIAM S. APPLETON.

Two pieces of silver, Swedish.

SAMUEL P. AVERY, New York.

Fifty-three etchings by Méryon, and etchings by C. Storm Van's Grave-
sande.

WILLIAM J. BAER, New York.

An oil painting, "Head of a Girl,"

WILLIAM BLISS BAKER, New York.

An oil painting, "Morning after the Snow."

ELLEN K. BAKER, Puteaux, France.

An oil painting, "An Idyl."

MISS BAYLEY.

A pair of embroidered slippers. Persian?

HENRY BISBING, Neuilly, France.

An oil painting, "In Holland,"—a morning effect.

R. A. BLAKELOCK, New York.

An oil painting, "Radiant Morn adorns wide Earth and immeasurable Sky."

F. B. DEBLOIS.

An oil painting, "Mallard Duck and Game."

FRANK M. BOGGS, Paris, France.

Two oil paintings, "A Rough Day, Harbor of Honfleur, France" (this picture was awarded a prize of \$2,500 at the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterwards becoming the property of the Museum of Fine Arts, Boston), and "Low Tide."

M. DEFORD BOLMER, New York.

An oil painting, "Salt Marshes, Babylon, L. I."

R. W. VAN BOSKERCK, New York.

An oil painting, "Indian Summer, Saddle River, N. J."

G. W. BRENNEMAN, New York.

An oil painting, "No Idea."

CARL C. BRENNER, Louisville, Ky.

An oil painting, "Winter."

A. T. BRICHER, New York.

Two oil paintings, "A Wet Morning, Isles of Shoals," and "Old Wreck near Narragansett Pier."

FRED. A. BRIDGMAN, Paris, France.

Three oil paintings, "A Corner in Algiers," "A Hot Bargain, Cairo," and "Off for a Ride, Constantine, Algeria."

MARTIN BRIMMER.

A portrait bust, marble, by Daniel C. French.

J. B. BRISTOL, New York.

An oil painting, "Lake Dunmore, Vt."

BUCKMINSTER BROWN, M. D.

Portraits, by Copley, of General and Mrs. Warren.

J. G. BROWN, New York.

Two oil paintings, "Four of a Kind," and "Street Gallantry."

W. GEDNEY BUNCE, New York.

Two oil paintings, "A Night in Venice," and "Venetian Days."

J. ELLIOT CABOT, Brookline.

Two oil paintings, Spanish school.

I. H. CALIGA.

Two oil paintings, "Early Autumn," and "A Flaw in the Title."

JOSEPH DE CAMP.

An oil painting, "St. John the Baptist."

EMIL CARLSEN.

An oil painting, "Une Plumese."

LYELL CARR, New York.

An oil painting, "After the Shearing."

J. WELLS CHAMPNEY, New York.

An oil painting, "Sweet Girl Graduates."

CARLTON T. CHAPMAN, New York.

An oil painting, "A Bright Day."

WILLIAM M. CHASE, New York.

An oil painting, "A Gray Day at Zaantvoort, Holland."

HARRY CHASE, New York.

An oil painting, "New York Harbor, North River."

W. W. CHURCHILL, Jr.

An oil painting, "A Dull Story."

MRS. MARY E. CLARK.

Two oil paintings, portraits, by Chester Harding and Francis Alexander.

B. W. CLINEDINST, Paris, France.

An oil painting, "In Days of Old when Knights were Bold."

W. E. COLLINS, Hartford, Conn.

Etchings, by C. Storm Van's Gravesande.

SAMUEL COLMAN, Newport, R. I.

Three oil paintings, "Old Houses on the Tiber, Rome," "Venice," and "Venetian Scene."

KENYON COX, New York.

An oil painting, "Low Tide."

J. O. DAVIDSON, Brooklyn, N. Y.

An oil painting, "Commodore Perry, in the 'Niagara,' breaking the British Line of Battle, Lake Erie, Sept. 10, 1813."

CHARLES H. DAVIS, Ballancourt, France.

An oil painting, "Sunset: Springtime."

F. S. DELLENBAUGH, Paris, France.

An oil painting, "A Navajo Hunter."

SARAH P. B. DOBSON, New York.

An oil painting, "The Dance." A decorative panel.

J. H. DOLPH, New York.

An oil painting, "The Antechamber."

G. RUGER DONOHO, Paris.

An oil painting, "The Shepherd."

CHAS. WARREN EATON, New York.

An oil painting, "Sunset after Rain."

CHARLES HARRY EATON

An oil painting, "The Evening Hour."

KRUSEMAN VAN ELTEN, New York.

Two oil paintings, "Landscape in Connecticut," and a Landscape.

J. J. ENNEKING.

An oil painting, "November Evening."

W. C. FITLER, New York.

An oil painting, "The Brook."

LOCKWOOD DE FOREST, New York.

An oil painting, "Mountains of the Devsai, India."

CHARLES FRANCIS.

Oil paintings by W. M. Hunt, Kensett, and Mark Fisher.

ALFRED FREDERICKS, New York.

Two oil paintings, "Guinevere," and "Cinderella and her Fairy God-mother."

GILBERT GAUL, Spencer, Tenn.

An oil painting, "A Guerilla Picket."

EDWARD GAY, New York.

An oil painting, "In the Mohawk Valley."

R. SWAIN GIFFORD, New York.

Three oil paintings, "Near the Coast" (this picture was awarded a prize of \$2,500 in the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterwards becoming the property of the Metropolitan Museum of Art, New York), "Autumn Afternoon, Massachusetts Coast," and "On the Paskamansett, Mass."

GEORGE A. GODDARD.

Ten oil paintings, by Gérôme, Greuze, Lambinet, Vedder, Chénu, Israels, Inness, Carlsen, Appleton Brown, and R. H. Fuller.

DR. ASA GRAY, Cambridge.

A silver vase with ebony pedestal, made by Messrs. Bigelow & Kennard. MRS. ASA GRAY, Cambridge.

A piece of carved ivory, Chinese.

MISS MARY AMORY GREENE, Boston.

A water color, by Frank Randall: copy of Titian's "Entombment."

FRANK M. GREGORY, New York.

An oil painting, "The First Snow-Storm of the Season."

EDWARD GRENET, Paris, France.

An oil painting, "The Caprice of the Model."

MRS. HORATIO GREENOUGH.

An oil painting, by A. Oudinot: "Bords de L'Epte."

RICHARD GREENOUGH, Florence, Italy.

A marble statue, "Circe."

The Estate of ALFRED GREENOUGH, through CHARLES HENRY PARKER, executor.

One piece of terra-cotta, one piece embroidery, an Indian shawl, and two Persian tiles.

MISS C. F. GUSTINE.

Two oil paintings, ascribed to D. Teniers.

SEYMOUR J. GUY, New York.

An oil painting, "See-Saw, Margery Daw."

MISS MARTHA HALE.

An oil painting, by Joseph G. Cole: portrait of Hon Samuel Hale

HENDRICKS A. HALLETT.

An oil painting, "Turning with the Tide."

HAMILTON HAMILTON, New York.

An oil painting, "Through Summer Fields."

C. X. HARRIS, New York.

Two oil paintings, "Rival Beggars," and "The Watchmaker."

ALEXANDER HARRISON, Paris, France.

Two oil paintings, "Twilight" (this picture was awarded a prize of \$2,500 in the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterwards becoming the property of the St. Louis Museum of Fine Arts), and "A Summer Idyl."

DuBois F. HASBROUCK, New York.

Two oil paintings, "Sunset, Early Autumn," and "October Afternoon in the Catskills."

HUBERT HERKOMER, England.

An oil painting, portrait of Miss Grant.

EDWARD W. HOOPER.

An etching, by Méryon.

MISS MARIAN HOVEY.

A miniature by Isabey: portrait of Mme. Récamier.

W. H. HOWE, St. Louis, Mo.

An oil painting, "Environs of Dieppe, France."

MISS ELIZABETH HOWES.

An oil painting, by Charles H. Davis: "The Hamlet by Moonlight."

A. M. HOWLAND, New Mexico.

An oil painting, by Joseph Ames: "Girl with Jug."

A. C. HOWLAND, New York.

An oil painting, "Driving a Bargain."

MRS. HOLLIS HUNNEWELL.

An oil painting, by Rousseau: Landscape.

GEORGE INNESS, Jr., New York.

An oil painting, "The Jersey Herd."

BENONI IRWIN, New York.

An oil painting, "The Sisters."

H. BOLTON JONES, New York.

An oil painting, "Early Spring."

FREDERICK JUENGLING, New York.

An oil painting, "Below Stairs."

FREDERICK KEPPEL & Co., New York.

Seventy-four etchings, by Méryon.

CHARLES P. LEBON.

An oil painting, by Salvator Rosa: "St. John the Baptist."

SARAH LEVIS, Philadelphia.

An oil painting, "The Farm."

C. WILLIAM LORING.

An oil painting, portrait by Frank Holl.

HOWARD MANSFIELD, New York.

Twenty-one etchings, by Méryon, and etchings by C. Storm Vau's Grave-sande.

G. W. MAYNARD, New York.

An oil painting, "Strange Gods."

G. M. MICHAELIAN.

Three pieces of embroidery, a pair of ear-rings and nose-ring of silver set with stones. Turkish.

C. M. M'ILHENNY, New York.

An oil painting, "Autumn Flowers."

ROBERT C. MINOR, New York.

An oil painting, "Evening."

LEON MORAN, Philadelphia.

An oil painting, "Minute-Men of the Revolution."

EDWARD MORAN, Brooklyn, N. Y.

An oil painting, "Crab Fishing at Greenport, L. I."

HENRY MOSLER, St. Cloud, France.

An oil painting, "The Last Sacraments." (This picture was awarded a prize of \$2,500 in the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterwards becoming the property of the Kentucky Polytechnic Society, Louisville.)

J. FRANCIS MURPHY, New York.

An oil painting, "Twilight."

MISS A. E. NEWELL.

Three pieces of embroidered muslin.

BURR H. NICHOLS, New York.

Three oil paintings, "Sunlight and Shadow, Venice," "A Venetian Water Gate," and "A Memory of Finisterre."

RHODA H. NICHOLS.

Two oil paintings, "A Daughter of Eve," and "Waiting to be Plucked."

CHARLES ELIOT NORTON, Cambridge.

An etching by Gaillard, after Botticelli.

WM. E. NORTON, London, England.

An oil painting, "With the Tide."

MRS. S. W. OAKLEY, New York.

Two oil paintings, portraits, by Stuart Newton.

CHARLES OSBORN, New York.

An oil painting, "Eurydice."

MISS JANE OTIS.

A piece of carved ivory, and one of carved wood. Chinese.

J. W. PAIGE.

A fan painted for Gov. Hutchinson, with portraits of the Hutchinson family.

CHARLES HENRY PARKER.

A figure of a Japanese woman in costume.

ARTHUR PARTON, New York.

Two oil paintings, "A Passing Shower, Lake Champlain," and "Winter."

ERNEST PARTON, London, England.

An oil painting, "Silver Birches, Coast of Scotland."

CHARLES SPRAGUE PEARCE, Paris, France.

An oil painting, "The Return from the Pasture."

F. C. PENFOLD, Buffalo, N. Y.

An oil painting, "The First Trousers."

CHARLES C. PERKINS.

Twelve oil paintings, by Pinturicchio, Rigaud, (?) one of the school of Raphael, one of the Flemish school, Gilbert Stuart, Stuart Newton, Carl Werner, Benouville, Ary Schaffer, Lamm, Kensett, and P. Toschi. Eleven water colors, by Nesfield, Lance, Benouville, and Consoni. Four drawings, by Michaelangelo, Ary Scheffer, Travalloni, and Overbeck. Two pastels, by Bartolozzi. Seventeen etchings, by Méryon, and a portrait of Méryon etched by Bracquemond. Two photographs of paintings by Botticelli, the Ill. Grosvenor Gall. Catalogue, and a Greek vase.

MRS. C. H. PICKMAN.

Two oil paintings, by H. Sargent and Salmon.

H. WINTHROP PIERCE.

An oil painting, "Matins."

CHARLES A. PLATT, New York.

Two oil paintings, "Low Tide at Larmor," and "A Calm Afternoon."

CLARENCE PULLEN, New Mexico.

A collection of American Indian textiles, pottery, silver, etc.

MORSTON REAM.

An oil painting, "Dessert."

F. K. M. REHN.

Two oil paintings, "Old Wharves, Gloucester Harbor, Mass.," and "New Jersey Coast, near Long Branch."

R. A. RICE, Williamstown, Mass.

One hundred and sixty etchings, by C. Storm Van's Gravesande, and one by F. Rops.

W. T. RICHARDS, Philadelphia.

An oil painting, "The New Moon."

MRS. THOMAS O. RICHARDSON.

Forty-five pieces of pottery, Wedgwood.

H. W. ROBBINS, New York.

An oil painting, "Sunset, Island of Jamaica."

EDWARD ROBINSON.

A piece of carved furniture, Venetian style.

THEODORE ROBINSON, New York.

On oil painting, "Pyramus and Thisbe."

E. W. ROLLINS.

Sixteen oil paintings, by Michel, Jacque, Troyon, Jongkind, Hereau, Boudin, Baron Wappers, two of the Dutch school, Thos. Robinson, J. F. Cole, John B. Johnston, and Mark Fisher.

DENMAN W. ROSS, Cambridge.

A bronze handle, Etruscan.

P. P. RYDER, New York.

An oil painting, "Old Aunt Chloe."

WILLIAM SARTAIN, New York.

Two oil paintings, "On the Marsh," and "Lucia."

HENRY SAYLES.

Fourteen oil paintings, by Corot, Daubigny, Rembrandt, Jules Dupré, Michel, Latouche, Elihu Vedder, Lafarge, W. M. Hunt, J. Foxcroft Cole, Miss Cole, S. S. Tuckerman, and John B. Johnston.

HENRY F. SEWALL, New York.

A collection of prints, seventy-one in number, early Italian.

ROBERT V. SEWELL, Paris, France.

An oil painting, "A Reverie."

H. PRUETT SHARE, Red Bank, N. J.

An oil painting, "The Afternoon Mail."

THOMAS W. SHIELDS, Paris, France.

An oil painting, "Awakened Memories."

R. M. SHURTLEFF, New York.

An oil painting, "The Giant of the Valley."

ALBERT F. SISE.

Eight oil paintings, from the estate of Francis E. Parker, by Vedder, Allan Gay, Carl Bremer, Grollcron, Brissot, Schoer, and M. J. Head.

W. T. SMEDLEY, New York.

An oil painting, "A Morning Call."

GEORGE H. SMILLIE, New York.

An oil painting, "A Gray Day on Long Island."

JAMES D. SMILLIE.

Four oil paintings, "A Breezy Day on the French Coast, near Etretat," "A Stranger in a Strange Land," "On Marblehead Neck, Mass.," and "Near Marblehead, Mass."

MISS SUSAN E. STUBBS.

An oil painting by John Baptist Franck, "The Crucifixion."

JAMES B. SWORD, Philadelphia.

An oil painting, "Quail Shooting."

G. QUINCY THORNDIKE.

An oil painting by John Smith Lewis, "Waiting for Low Tide to Gather Seaweed."

THE BOSTON ATHENÆUM.

A sarcophagus of carved stone, Etruscan.

THE FIRST CHURCH OF BOSTON, through B. W. SALISBURY.

A miniature, on ivory, portrait of Rev. John Clarke, pastor of the First Church, 1773 to 1798.

THE ROTCH TRAVELLING SCHOLARSHIP.

The architectural drawings of the competitors for the scholarship of 1886.

HENRY THOURON, Philadelphia.

An oil painting, "Etruria." A decorative study.

VERGILIO TOJETTI, New York.

An oil painting, "Judith."

MRS. THOMAS D. TOWNSEND.

An oil painting, portrait, by Stuart Newton.

J. M. TRACY, Greenwich, Conn.

An oil painting, "Close Work."

NEWBOLD H. TROTTER, Philadelphia.

An oil painting, "The Range of the Bison."

D. W. TRYON, New York.

Two oil paintings, "Evening," and "The Last Load."

C. Y. TURNER, New York.

Two oil paintings, "Hester Prynne," and "A Little Tea."

J. H. TWACHTMAN, Cincinnati, O.

An oil painting, "A Garden in Normandy."

EUGENE L. VAIL, Paris, France.

An oil painting, "Le Port du Peche, Concarneau."

FRANK WALLER, New York.

Two oil paintings, "Testing his Toledo," and "An Indian Burial Tree."

FREDERICK J. WAUGH, Philadelphia.

Two oil paintings, "The Maid and the Magpie," and "Something in the Wood-pile."

J. ALDEN WEIR, New York.

Two oil paintings, portrait of a lady, and "Roses."

MAX WEYL, Washington, D. C.

Two oil paintings, "The Kaloramas Hills, near Washington, D. C.," and "A Quiet Nook on Rock Creek."

MRS. HENRY WHITMAN.

Five windows of stained glass, designed by Mrs. Whitman; two oil paintings, "Portsmouth Harbor," and "Dawn."

MISS CHARLOTTE WHITMORE.

An oil painting, by Comte Albert de Bylandt, "Landscape."

THOMAS WIGGLESWORTH.

Two oil paintings, by John B. Johnston.

MOSES WIGHT, Paris, France.

An oil painting, "The Peddler."

IRVING R. WILES, New York.

An oil painting, "Memories."

J. H. WITT, New York.

Two oil paintings, "September," and "The Widow's Christmas."

A. H. WYANT, New York.

Two oil paintings, "Old Wood Road, Adirondacks," and "Near Essex, Connecticut."

GEORGE H. YEWELL, New York.

An oil painting, "Entrance to the Old Slave Market, Cairo."

R. F. ZOGBAUM, New York.

An oil painting, "A Reconnaissance in Force."

COMMONWEALTH OF MASSACHUSETTS.

IN THE YEAR ONE THOUSAND EIGHT HUNDRED AND SEVENTY.

AN ACT

TO INCORPORATE THE TRUSTEES OF THE MUSEUM OF FINE ARTS.

Be it enacted by the Senate and House of Representatives, in General Court assembled, and by the authority of the same, as follows :

SECTION 1. Martin Brimmer, Charles C. Perkins, Charles W. Eliot, William Endicott, Jr., Samuel Eliot, Francis E. Parker, Henry P. Kidder, William B. Rogers, George B. Emerson, Otis Norcross, John T. Bradlee, and Benjamin S. Rotch, together with three persons to be annually appointed by the President and Fellows of Harvard College, with the consent of the Board of Overseers, three persons to be annually appointed by the Trustees of the Boston Athenæum, and three persons to be annually appointed by the Massachusetts Institute of Technology, if the said corporations shall make such appointments, and the Mayor of the City of Boston, the President of the Trustees of the Public Library, and the Superintendent of Public Schools of said city, the Secretary of the Board of Education, and the Trustee of the Lowell Institute, *ex officio*, are hereby made a body corporate, by the name of the Trustees of the Museum of Fine Arts, for the purpose of erecting a Museum for the preservation and exhibition of works of art, of making, maintaining, and exhibiting collections of such works, and of affording instruction in the Fine Arts, with all the powers and privileges, and subject to all the duties, liabilities, and restrictions set forth in chapter sixty-eight of the General Statutes, and acts in additio thereto.

SECTION 2. The Trustees of the Museum of Fine Arts may hold real and personal estate for the aforesaid purpose, to the value of one million dollars.

SECTION 3. Whenever any vacancies shall occur among the twelve trustees first named in this act, or their successors, such vacancy shall be filled by the whole Board of Trustees at an annual meeting, or at a meeting specially called for that purpose, and additional trustees may be elected at any such meeting; provided that the whole number of trustees shall not exceed thirty.

SECTION 4. This act shall take effect upon its passage.

HOUSE OF REPRESENTATIVES, Feb. 3, 1870.

Passed to be enacted.

HARVEY JEWELL, *Speaker*.

IN SENATE, Feb. 4, 1870.

Passed to be enacted.

H. H. COOLIDGE, *President*.

Feb. 4, 1870.

Approved.

WILLIAM CLAFLIN.

SECRETARY'S DEPARTMENT, BOSTON, Feb. 5, 1870.

A true copy. Attest:

OLIVER WARNER, *Secretary of the Commonwealth*.

BY-LAWS.

OFFICERS.

1. The Officers of the Corporation shall be a President and a Treasurer, who shall be chosen from the Trustees ; a Director, and a Secretary. The officers shall be elected by ballot, at the annual meeting, and shall hold their offices for one year, or until the appointment of their successors. Any vacancy may be filled at any meeting of the Trustees.

DUTIES OF THE PRESIDENT AND SECRETARY.

2. The President shall preside at all meetings of the Trustees. The Secretary shall attend all meetings of the Trustees ; shall keep a record of their proceedings ; shall send a notice of every annual, quarterly, and special meeting to each member of the Board at least two days before such meeting, and shall notify all officers of the Trustees of their election, and all members of committees of their appointment and of the names of their associates. He shall give notice to the institutions having the right to elect Trustees at least one month before the expiration of the term of the Trustees elected by them respectively.

DUTIES OF THE TREASURER.

3. The Treasurer shall have charge of the funds of the Corporation, and shall keep its accounts. He shall present at each quarterly meeting a statement of the receipts and payments made during the preceding quarter. He shall present at the annual meeting a report of the property and financial condition of the corporation, and of the receipts and payments of the preceding year, which report shall be audited by a committee of the Trustees appointed for that purpose, and he shall also present an estimate of the probable income for the ensuing year. He shall invest the

funds of the Corporation with the advice and sanction of the Finance Committee. He shall make payments only upon the written order or approval of an officer or committee authorized thereto by the By-Laws or by a vote of the Board.

DUTIES OF THE DIRECTOR.

4. The Director shall, under the Trustees, have the general charge and management of the Museum. He shall have the power of appointing and removing the Janitor and other persons employed in the Museum, with the consent and approval of the Executive Committee, and shall have the direction of all persons so employed. He shall be responsible for the observance of proper order and quiet throughout the buildings, and for the preservation of the collections. He shall promptly report to the Executive Committee any defect in the building, or any abuse which may require a remedy; and to the Committee on the Museum, any injury or danger of injury to the collections. He shall keep a record of the works of art belonging to the Museum, the sources from which they were obtained, the date of their acquisition, and other needful information respecting them. He shall also keep a record of works of art lent to the Museum, and of the conditions of such loans, with the names of the owners and dates of reception and return. He shall be the executive officer of the Trustees and of the Executive Committee and of the Committee on the Museum, and shall act as the secretary of these two committees, and shall keep copies of all letters written in their behalf. He shall receive a compensation for his services, which shall be fixed by the Trustees.

CURATORS.

5. One or more Curators shall be appointed and their titles and compensation fixed by the Trustees.

The Curators shall render such assistance to the Director, and perform such special duties as may from time to time be determined by concurrent vote of the Executive Committee and the Committee on the Museum.

STANDING COMMITTEES.

6. There shall be four Standing Committees of the Trustees, namely, the Executive Committee, consisting of five members, including the President, and also the Director, if he be a Trustee; the Committee on the Museum, of seven members, including the Director, if he be a Trustee; the Committee on the Library, of three members; and the Finance Committee, of three members. The Standing Committees shall be appointed by vote or ballot, at the annual meeting for the ensuing year; but any vacancy upon them may be filled at any meeting.

THE EXECUTIVE COMMITTEE.

7. The Executive Committee shall have supervision and control of all matters relating to the care and use of the building and grounds. It shall fix the pay of the Janitor and other persons employed in the Museum. It shall make all needful regulations for the admission of visitors and students, for their use and enjoyment of the collections, and for the preservation of order and quiet in the building; but all such regulations shall be reported to the Trustees, and shall at all times be subject to their revision. It shall authorize all expenditures required by the ordinary needs of the Museum in its department, and shall audit the bills incurred by its direction; but no expenditure shall be made beyond the appropriation previously placed at its disposal by a vote of the Trustees. The Executive Committee shall meet on a stated day in each month, and at any other time upon the call of its Chairman or of the Director. It shall present at the annual meeting a written report respecting its department.

COMMITTEE ON THE MUSEUM.

8. The Committee on the Museum shall have supervision and control of all the collections belonging to the Museum, and of the arrangement and exhibition thereof. It shall have charge of all purchases of works of art which may be authorized by the Trustees. ~~It shall report to the Trustees, for their action thereon, all gifts of works of art which may be offered to the Museum.~~ It shall have

It shall have power to decline on behalf of the Trustees any gifts of works of art which may be offered to the Museum, and shall report all other gifts of works of art to the Trustees for their action thereon.

supervision and control of all works of art lent to the Museum, or placed therein for exhibition, and of the reception, arrangement, and exhibition thereof, subject to such conditions as may be agreed upon between the Trustees and the owners of such works. It shall have charge of the cases and other appliances needed for the proper exhibition of the works of art under its control. It shall cause to be provided all ordinary catalogues required for the use of visitors. It shall authorize all expenditures required by the ordinary needs of its department, and shall audit the bills incurred by its direction; but no expenditure shall be made beyond the appropriation previously placed at its disposal by a vote of the Trustees. The committee shall meet on a stated day in each month and at any other time on the call of its chairman or of the Director. It shall present at the annual meeting a written report respecting its department.

LIBRARY COMMITTEE.

9. The Library Committee shall have supervision and control of the Library, and the arrangements and care thereof; also of all purchases and expenditures relating to it, and shall report to the Trustees the regulations they may make in regard to it. It shall audit the bills incurred by its direction, but no expenditure shall be made beyond the appropriations placed at its disposal by a vote of the Trustees. It shall present at the annual meeting a written report respecting its department, and a list of gifts received by it.

FINANCE COMMITTEE.

10. The Finance Committee shall advise the Trustees concerning the financial interests of the Corporation, and no investment of the funds of the Corporation shall be made without its sanction.

DEBTS.

11. No debt shall be incurred by any officer, committee, or agent of the Trustees, unless it be authorized by the By-Laws or by a vote of the Trustees.

MEETINGS OF THE TRUSTEES.

12. The annual meeting shall be held on the third Thursday in January, immediately after the quarterly meeting appointed for that day. Quarterly meetings shall be held on the third Thursdays in January, April, July, and October. Special meetings may be called by direction of the President, or upon the request, in writing, of three Trustees. Nine Trustees shall be a quorum.

ELECTION OF TRUSTEES.

13. Elections of Trustees, under the authority given by the third section of the Act of Incorporation, shall be made only at the annual meeting, or at a meeting specially called for that purpose by vote of the Trustees. Trustees shall be chosen by ballot.

AMENDMENT OF THE BY-LAWS.

14. The By-Laws may be amended at any meeting, provided that notice of the motion to amend shall have been given at the previous meeting, and inserted in the notification of the meeting at which it is to be acted on.

LIST OF TRUSTEES FOR 1887.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,	STANTON BLAKE,
CHARLES W. ELIOT,	HENRY L. PIERCE,
WILLIAM ENDICOTT, JR.,	W. P. P. LONGFELLOW,
SAMUEL ELIOT,	SAMUEL D. WARREN,
CHARLES G. LORING,	JOHN L. GARDNER,
CHARLES ELIOT NORTON,	WILLIAM G. RUSSELL,
EDWARD W. HOOPER,	FRANCIS BROOKS,
NATHANIEL THAYER.	

EXECUTIVE COMMITTEE

APPOINTED BY HARVARD COLLEGE.	
WILLIAM GRAY,	HENRY J. BIGELOW,
HENRY LEE.	

COMMITTEE OF THE MUSEUM. APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,	J. ELLIOT CABOT,
GEORGE W. WALES.	HENRY J. BIGELOW,
GEORGE W. WALES.	
CHARLES G. LORING.	

APPOINTED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,	M. DENMAN ROSS,
FRANCIS A. WALKER.	WILLIAM GRAY,
AUGUSTUS LOWELL.	

EX OFFICIIS.

HUGH O'BRIEN, *Mayor of Boston.*
 WILLIAM W. GREENOUGH, *Pres. Trustees Public Library.*
 EDWIN P. SEEVER, *Superintendent Public Schools.*
 JOHN W. DICKINSON, *Secretary State Board of Education.*
 AUGUSTUS LOWELL, *Trustee of the Lowell Institute.*

OFFICERS AND COMMITTEES FOR 1887.

MARTIN BRIMMER, *President.*

JOHN L. GARDNER, *Treasurer.*

CHARLES G. LORING, *Director.*

EDWARD H. GREENLEAF, *Curator. Secretary.*

EDWARD ROBINSON, *Curator of Classical Antiquities.*

S. R. KOEHLER, *Curator of the Print Department, and of the Gray Engravings.*

J. D. H. LUCE, *Assistant Treasurer.*

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,

SAMUEL D. WARREN,

WILLIAM W. GREENOUGH,

FRANCIS BROOKS,

CHARLES G. LORING.

COMMITTEE ON THE MUSEUM.

J. ELLIOT CABOT,

MARTIN BRIMMER,

HENRY J. BIGELOW,

W. P. P. LONGFELLOW,

GEORGE W. WALES,

EDWARD W. HOOPER,

CHARLES G. LORING.

FINANCE COMMITTEE.

WILLIAM GRAY,

STANTON BLAKE,

AUGUSTUS LOWELL.

COMMITTEE ON LIBRARY.

SAMUEL ELIOT,

EDWARD N. PERKINS,

CHARLES ELIOT NORTON.

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